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APRIL 1998

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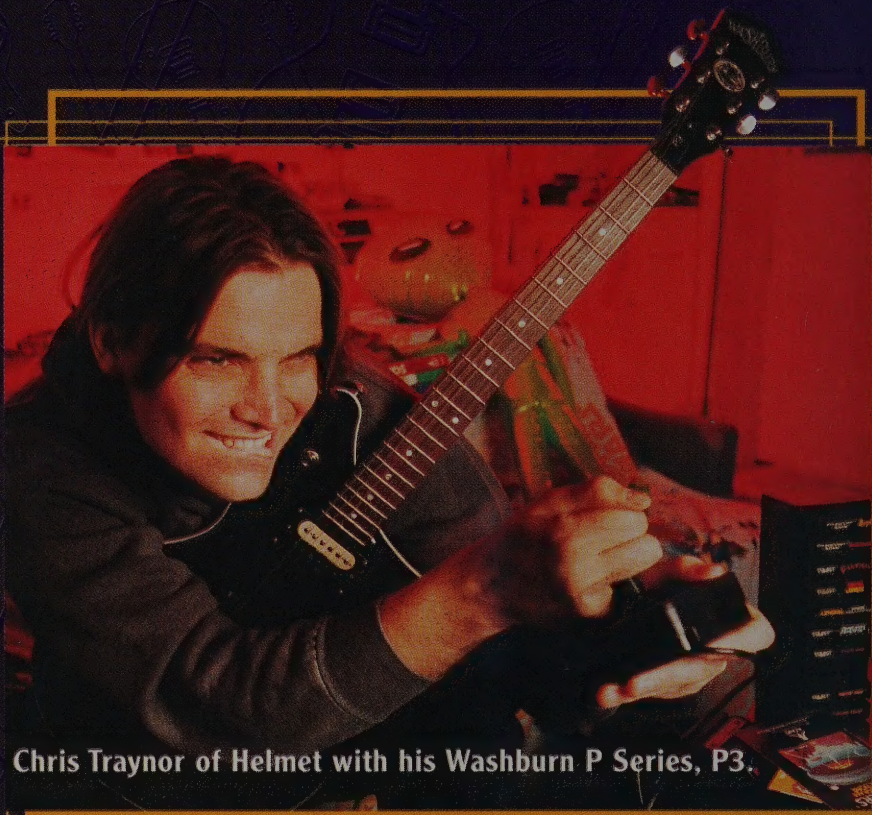
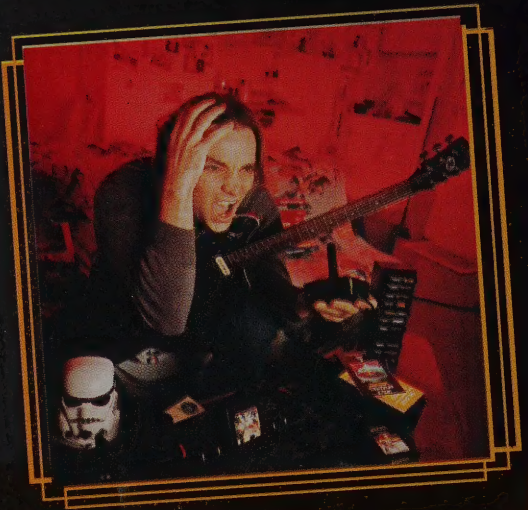
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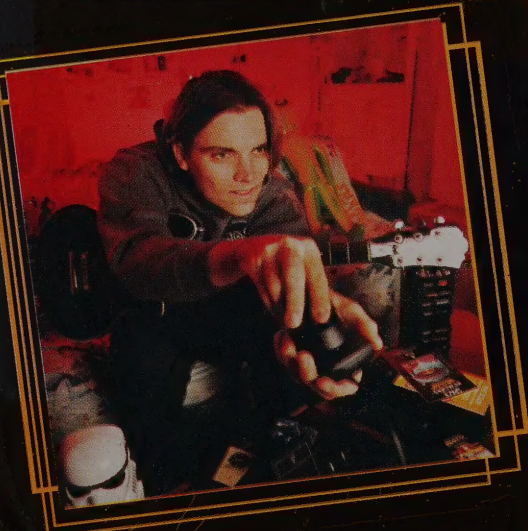
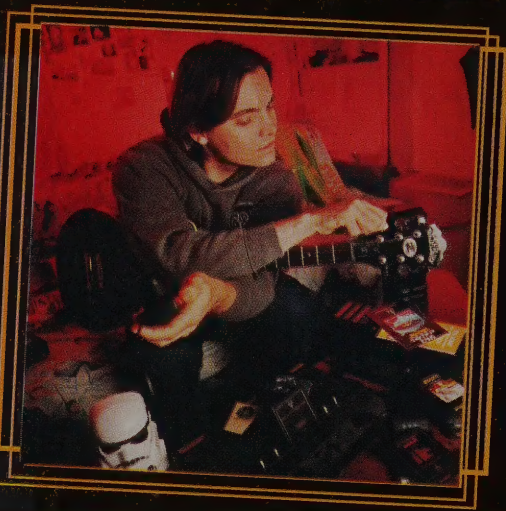




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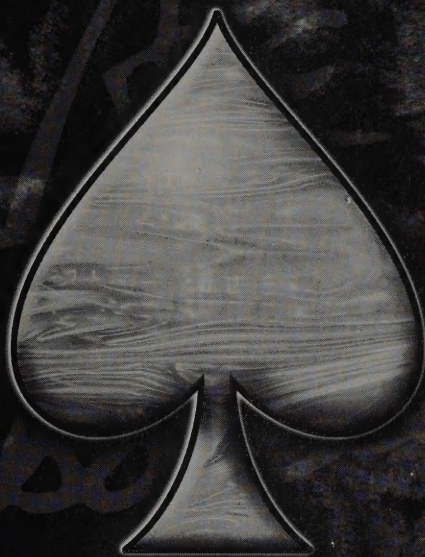
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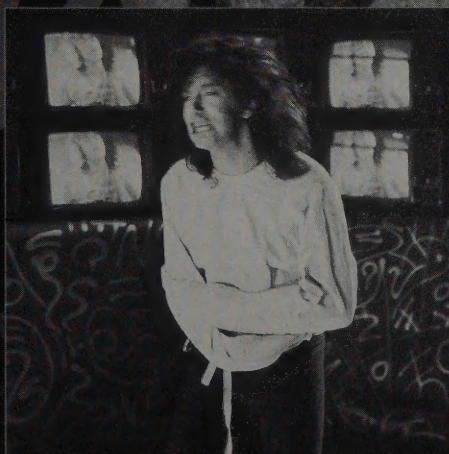


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## CONTENTS

APRIL 1998 NUMBER 403

### FEATURES

- 18 INCUBUS: BORN TO ROCK**
- 22 MARILYN MANSON: TURNING THE SCREWS**
- 24 PANTERA: PLAYING WITH FIRE**
- 26 PEARL JAM: BACK IN BUSINESS**
- 28 NINE INCH NAILS: TWIST OF FATE**
- 30 JACK OFF JILL: STRANGE DOINGS**
- 32 LED ZEPPELIN: UNRAVELLING THEIR SECRETS**
- 34 METALLICA: LIGHTNING RIDERS**
- 40 KISS: MAKIN' THEIR MOVES**
- 42 JANE'S ADDICTION: TO BE OR NOT TO BE?**
- 44 WE REMEMBER KURT: A SPECIAL REPORT**
- 48 THE ULTIMATE NIRVANA QUIZ**
- 50 CENTERFOLD: KURT COBAIN**
- 52 BUSH: REBELLIOUS SPIRIT**
- 54 AC/DC: THUNDER ALERT**
- 56 UNION: A FRESH START**
- 58 OZZY OSBOURNE: PEDAL TO THE METAL**
- 64 SAVATAGE: RIDING THE WAKE**
- 66 WHITE ZOMBIE: A TIME OF DECISION**
- 68 KREATOR: HEAVY HANDED**

### DEPARTMENTS

- 6 WE READ YOUR MAIL**
- 11 FRONT PAGES: THE INSIDE SCOOP!**
- 12 CAUGHT IN THE ACT: TALK SHOW**
- 15 SITES & SOUNDS: ROCK ON THE NET**
- 16 PICK HIT: DEFTONES**
- 20 HARD ROCK HAPPENINGS: THE HOTTEST GOSSIP**
- 60 OVER THE EDGE: THE BEST IN NEW ROCK**
- 70 SHOOTING STARS: SISTER 7, JASON BONHAM BAND**
- 72 CELEBRITY RATE-A-VIDEO: BIOHAZARD**
- 74 INDIE REVIEWS**
- 76 HIT OR MISS**
- 78 SONG LYRICS**
- 94 TECH TALK: DRAIN STH**
- 96 INSTRUMENTALLY SPEAKING**
- 98 VIDEO VIEW: HOME ENTERTAINMENT NEWS**

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I have been a Manson fan for about two years now and I am fed up with everyone putting Manson down. I am known as a so-called freak because I listen to Manson. I'm getting sick of the rumors that say he doesn't write his own lyrics. That's stupid. Of course Manson writes his own lyrics, why wouldn't he? My father is trying to get me to stop listening to Marilyn Manson, but that will never happen.

**Ticked off Manson fan,**

I am a devoted fan of **Hit Parader**, but I have one complaint. You don't put enough of Ozzy Osbourne in your magazine. Cut it with the Manson crap and start focusing on real musicians like Ozzy and Pantera. Manson is nothing but a trendy little fag. Ozzy and Pantera have been around for a long time, so that means people must still like them. Can you say that about Manson a year from now? Ozzy is Number One!

**Huge Ozzy fan forever**

## OZZY IS STILL THE BEST

Is **Hit Parader** still a metal magazine, or what? Why do you write about so many



**Ozzy: The metal king.**

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trendy bands like Marilyn Manson? It seems like you have forgotten about great true-to-their music acts like Ozzy, Metallica and Megadeth. Pantera is one of the best live bands around. I should know. I have seen them five times already and poseurs like Marilyn Manson don't even come close.

**Demon Child**

Okay, you so-called Bush fans out there, let's test your loyalty. Do you stay up late at night watching Alternative Nation waiting for a Bush song to come on? Do you collect music magazines hoping for a picture or article on Gavin? Have you listened to **Sixteen Stone** over and over again till you have memorized the lyrics? Do you search the internet looking for new photos of Gavin? One last thing, do you still hate everyone else who loves Gavin? I used to. So call me pathetic. At least I'm over it, are you?

**Ex-Gavin Obsessee,  
Brooklyn**



**Megadeth:  
In need of coverage.**

I read **Hit Parader** every month but I never see enough stories on Blackie Lawless. He is the true rock metal master. Please put more Blackie in your magazine because he really deserves it. Forget Marilyn Manson and those less-than-original so-called rock stars. Blackie Lawless will still be around long after Manson disappears from the scene. It's time to show your appreciation for Blackie. I am a member of the W.A.S.P. Nation which allows me access backstage to any W.A.S.P. concert anywhere. If you feel like I do about Blackie, you should join the W.A.S.P. Nation, P.O. Box 86, Staten Island, NY 10303-0086 right now. Thanks **Hit Parader**.

**W.A.S.P. Devotee**

## WARNING: NOT FOR THE MUSICALLY FAINT-HEARTED



MA-9023-2

### "LIQUID TENSION EXPERIMENT"

Dream Theater members Mike Portnoy (drums) and John Petrucci (guitars) were joined by King Crimson's Tony Levin (bass) and keyboard phenomenon Jordan Rudess to participate in the "Liquid Tension Experiment." This totally unscientific experiment took place in the Fall of 1997 in Upstate New York during what Mike Portnoy called "one of the craziest, most stressful, and yet, simultaneously beautiful, magical and most creative weeks of my life."

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8 HIT PARADER



Soundgarden: Fondly remembered.

**Hit Parader**, I have a complaint. This is for all the readers who write in and complain about the contents of the magazine. You people all sound the same stating that you don't like a certain band. Well, I got news for you, magazines are here for everyone to read, so there is variety. Without it the world would be very boring. I don't like every band featured in **Hit Parader**, but you don't see me complaining. I just read the articles that I like. Everyone has different tastes. I think other readers should respect that.

B. Wisz,  
Tauton, MA

#### SAD ABOUT SOUNDGARDEN

I was deeply saddened when I got the news that Soundgarden broke up. I felt like I was the only one that cared. Is that why you don't put them in **Hit Parader**? You still do all these articles on dead musicians like Cobain, so why not do a tribute to Soundgarden? It's obvious Soundgarden never got the respect they deserved.

Maybe they wanted it that way. Who knows? We'll probably hear solo projects from the members, but it won't be the same thing. Soundgarden will never be the same again. So the time is now to feature a few retrospective articles on them. Please think about it **Hit Parader**.

Sincerely,  
A diehard Soundgarden fan

#### NO MORE MANSON

Since Marilyn Manson's **Antichrist Superstar**, I'm sick and tired of all the attention you are giving him. What's so great about him anyway? Come on, **Hit Parader** readers need to realize Marilyn Manson will not last. There are a lot of Manson haters out there like me who are waiting for the day we don't have to see him on the cover of **Hit Parader** anymore. Please take Manson off the cover and replace him with real rock stars with lasting power like Metallica, Slayer and Pantera.

Hates Manson,  
Fredonia, NY



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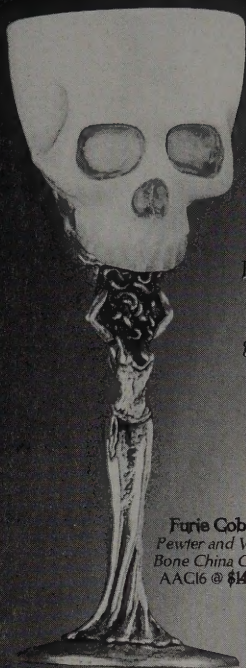
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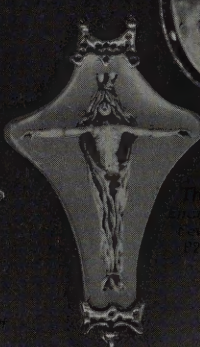
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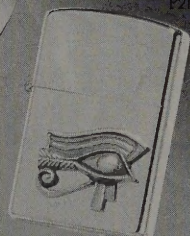
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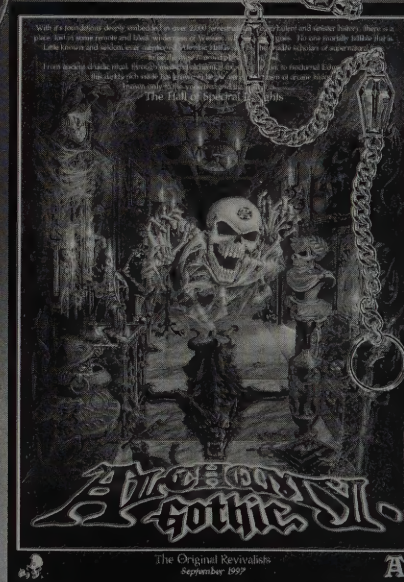
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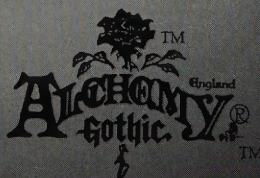
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# FRONT PAGES: THE INSIDE SCOOP!

BY LOU O'NEILL, JR.

**SECRET STUFF:** A big Sixties rock band that has staged numerous "farewell comebacks" has sold one of their biggest tunes to a famous American car company. But get this: They're doing the actual singing as the car shill drones on. Crazy, cause they sure don't need the moolah!!!

\*\*\*

**QUICKIE QUIZ:** Last Month, we asked you to name the original guitarist in the Rolling Stones who had died. The correct answer was Brian Jones. We lost the blond-haired musician in June of 1969 when he drowned in a London Swimming pool. This month, let's go back to the '60s again. Tell me the names of the four founding members of Led Zeppelin? As in the Stones, one of them died young.

\*\*\*

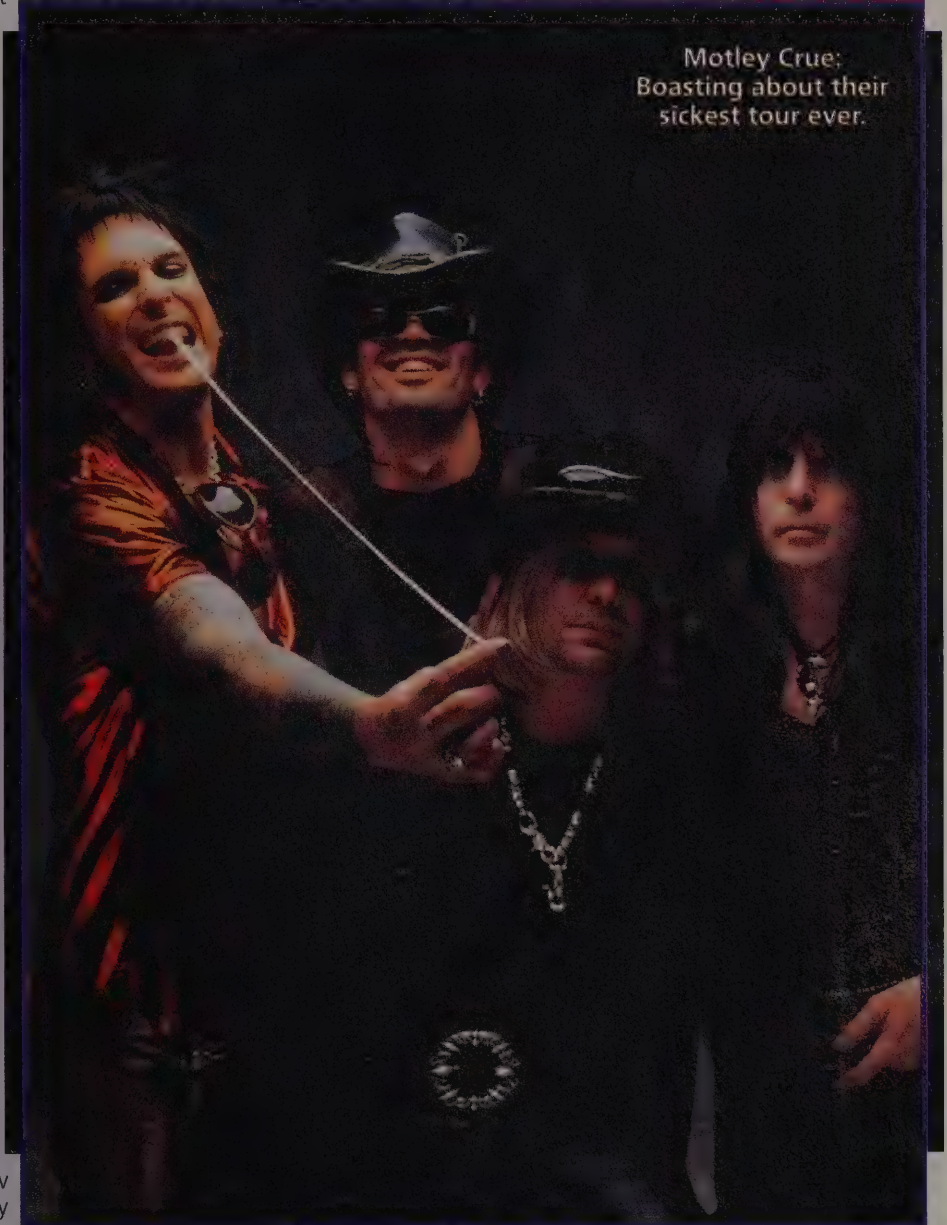
**ROCK WIRE REPORT:** Motley Crue sure got folks attention with the ad they took out promoting the recent tour. It was "Motley Crue vs. The Earth Tour. The biggest, loudest, sickest Crue tour ever." Then at the bottom, Nikki Sixx and his buddies added, "All Bootlegging Encouraged!" Leave it to Tommy, Mick, Vince, and Nikki!... The Smashing Pumpkins quietly paid more than 10 grand to the widow of the keyboard player who OD'd in 1996. Jonathan Melvoin died shooting heroin in an New York City hotel room. Mrs. Melvoin felt the band didn't do enough to keep her man from heroin. Hey, how can you protect a person from themselves?

.... Nobody asked us, but whatever happened to Axl Rose?... Famous manager Cliff Bernstein (read Metallica) has taken on an interesting new client. The name is Madonna. Quick, grab the nitroglycerin...

Highly recommended: Those new Zeppelin BBC tapes which finally have been uncovered. From their earliest daze it's all there to hear... *Men's Health* magazine did a survey with guys as to who'd they'd like to be with for "a one night stand." Pamela Anderson won hands down with Jenny McCarthy and Madonna in hot pursuit. But not for "the one night stand" list. Sandra Bullock, Julia Roberts and Jennifer Aniston. The guys would drag these ladies home to Mom in a minute!

**OVER 'N' OUT:** A famous rock star, who's now on (104.3FM)

list of all the socials quietly had plastic surgery, but friends are concerned she looks too chiseled. Crazy world, ain't it... They say when you're in Detroit, don't miss "Motor City Madman" Ted Nugent on radio station WAXQ (104.3 FM).



Motley Crue:  
Boasting about their  
sickest tour ever.

He does a great job, too... Are Oasis and Julian Lennon seriously thinking about a collaboration? That would be interesting... Aforementioned Pamela Anderson is well along in her second pregnancy with husband Tommy Lee. They hung in there with their marriage and have started to really make it work.

\*\*\*

**SEE YOU NEXT MONTH.** Until then, remember: To ease another's heartache is to forget one's own.



# CAUGHT THE IN THE ACT

BY ROB ANDREWS

## TALK SHOW

**R**ob DeLeo was nervous. The strapping, six-foot-plus bass beater for Talk Show would never come right out and admit it, but prior to taking the stage for his band's first-ever live show, had enough butterflies fluttering through his stomach to fill a mountain meadow on a clear, spring afternoon. Rob's nervousness was understandable. After years of performing in the world's biggest arenas as a vital part of the Stone Temple Pilots (along with fellow Talk Show members Dean DeLeo and Eric Kretz), his new outfit found themselves battling to win over a new audience in a decidedly different environment. This group was more than content to perform as an opening act in 3,000 seat theaters (at least for the time being), but Rob sensed that some of the band's followers were still harboring some lingering hostilities regarding STP's apparent demise, and he was hoping that the evening's proceedings would go off without any undue problems.

"I'm obviously very interested in how everyone is going to react to us on stage," he said only minutes before heading out of the band's hectic pre-show dressing room. "I know we all feel very confident about the music, and we're having a great time together—which is really what this band is all about. But I wonder how it will feel the first time someone in the crowd shouts out the title of an STP song. It may be a little strange. I know Dean, Eric and I are ready for anything—we just hope Dave is."

Indeed the Dave is question—Talk Show frontman Dave Coultts, who had the unenviable task of stepping into the rock and roll shoes of STP singer Scott Weiland—was also more than a little nervous, and he wasn't masking his condition anywhere near as well as Rob had been doing. In fact, as he anxiously waited to take the stage, Coultts resembled anything but the picture of confidence. He was sweating, he was pacing, he was chatting quietly with friends, but he insisted to everyone within ear-shot that he was looking forward to getting on stage. And once Talk Show finally emerged under the spotlight at shortly after 8PM, it was quickly apparent why Coultts was so anxious to get the proceedings underway...this band was *hot*! They cooked from the moment the house lights went down and the stage lights went up, laying down a blistering 40 minute set that highlighted virtually the entire contents of the band's self-titled debut disc—and more!

"The problem we had going on stage was really simple," Rob DeLeo said. "We had to figure out how to best utilize one album's worth of material on stage. We like to keep the music relatively tight. We just offered a selection of songs from the album—kind of like a sampler of what we do; it was our way of introducing ourselves and saying 'hello'. All-in-all, it made for a nice set."

With Kretz and Rob DeLeo laying down their powerhouse rhythms and Dean DeLeo providing his customarily high-flying guitar histrionics, Talk Show's performance was alternately commanding, mesmerizing and overwhelming. Relying on a minimum of stage tricks, the



**Dave Coultts & Dean DeLeo:**  
"We're were nervous—but that's good."

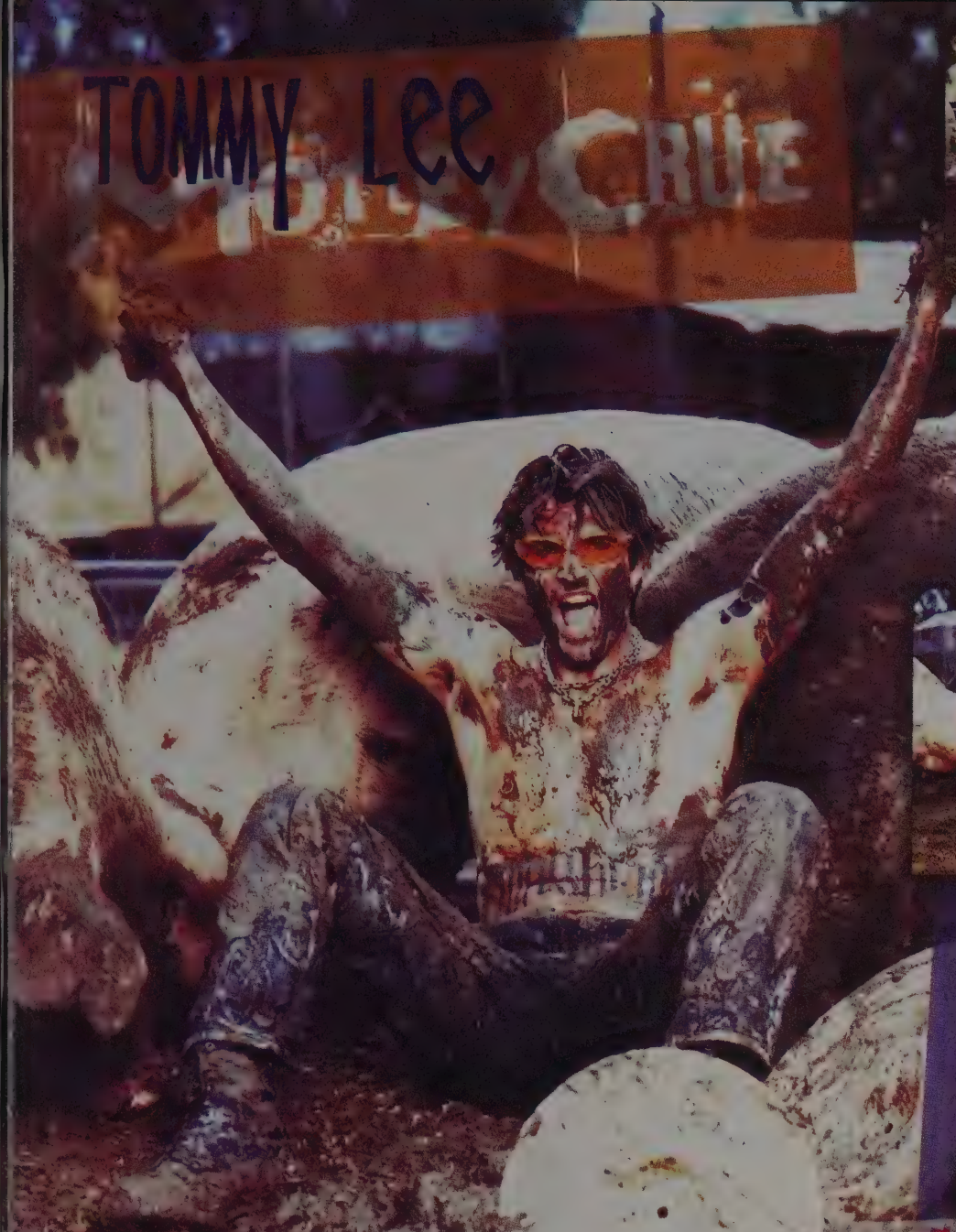
band delivered the goods with unfailing accuracy and panache, with Coultts in particular proving himself to be more than up for any challenge placed before him. With a singing style that often recalled such past greats as John Lennon and Queen's Freddie Mercury, Coultts' powerful voice easily cut through the band's dense instrumental din to provide Talk Show with a sound that despite some superficial similarities, contrasted markedly from anything STP had ever put forth. In all, the performance proved to be a triumph on every level, and no one was more relieved about that evening's proceedings than an obviously happy post-show Rob DeLeo.

"It's good to get the first one out of the way," he said. "I feel really good about the way things went, and I think everyone else does too. I'm particularly happy for Dave. This was a big moment for him and he handled it like a trooper. We had a lot of fun up there—which to us is the most important thing there is."

PHOTO: FRANK FORCINO



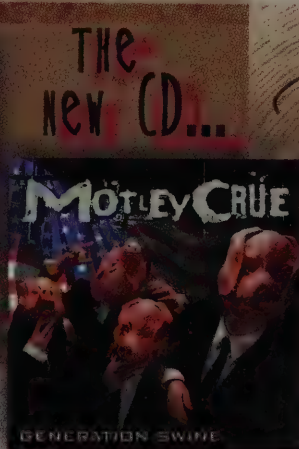
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# SITES & SOUNDS

## ROCK NEWS ON THE INTERNET

BY JODI SUMMERS

It's been four years since Kurt Cobain committed suicide on April 7, 1994, yet there are still more than 4,000 Web pages devoted to Nirvana's former frontman. Many people out there are still hurting from the death of this inimitable rock and roll icon.

Simple, poignant and to the point, is a copy of what is billed as Cobain's suicide note, located at [www.hotshotdigital.com/WellAlwaysRemember.2/KurtCobainNote.html](http://www.hotshotdigital.com/WellAlwaysRemember.2/KurtCobainNote.html). It offers tremendous insight into where Cobain's head was at at the time of his suicide. You'll be touched by his message to his daughter Frances at the bottom of the page, which states, "For Frances, her life will be so much happier without me." Read through it and you'll easily realize that this is truly the work of a troubled soul.

A poster with the central theme being Cobain's obituary from the *Seattle Times* can be found at: [www.speakeasy.org/~arm/kurdt.html](http://www.speakeasy.org/~arm/kurdt.html).

For those who are entertained by the concept that Curt was murdered, try Toby Amira's murder inves-

### Kurt Cobain: All over the web.

tigation page at [www.tiac.net/users/toby/a/](http://www.tiac.net/users/toby/a/). There you will find the latest update into the investigation. It's also a great starting place for all Courtney Love bashers.

When we looked into the site, it was all juicy with the Courtney as Satan routine, offering the opinion: "... expect to see more desperate and sweeping attempts to uphold Courtney's increasingly powerless image... expect a public relations campaign unlike any other: an all-out, last ditch effort to save this woman from oblivion, and maintain the lie of Cobain's 'suicide.'"

If you have nothing better to do one night, this site is definitely good for a chuckle, and a new twist on the same old death.

Kind of cute are a collection of Kurt Cobain related jokes collected by a guy with the very strange name Iztok Umek at [lgm.fri.uni-lj.si/~iztok/cobain.html](http://lgm.fri.uni-lj.si/~iztok/cobain.html). Here Iztok asks mind expanding questions like:

q: How does Kurt Cobain gather his thoughts?

a: With a spatula.

AC/DC is one of the best loved bands in rock and roll. After all, they've been accumulating fans for more than 20 years. Check on the Web, you'll find no less than 20,939 images of the AC/DC logo. Imagine the copyright infringement lawsuit possibilities.

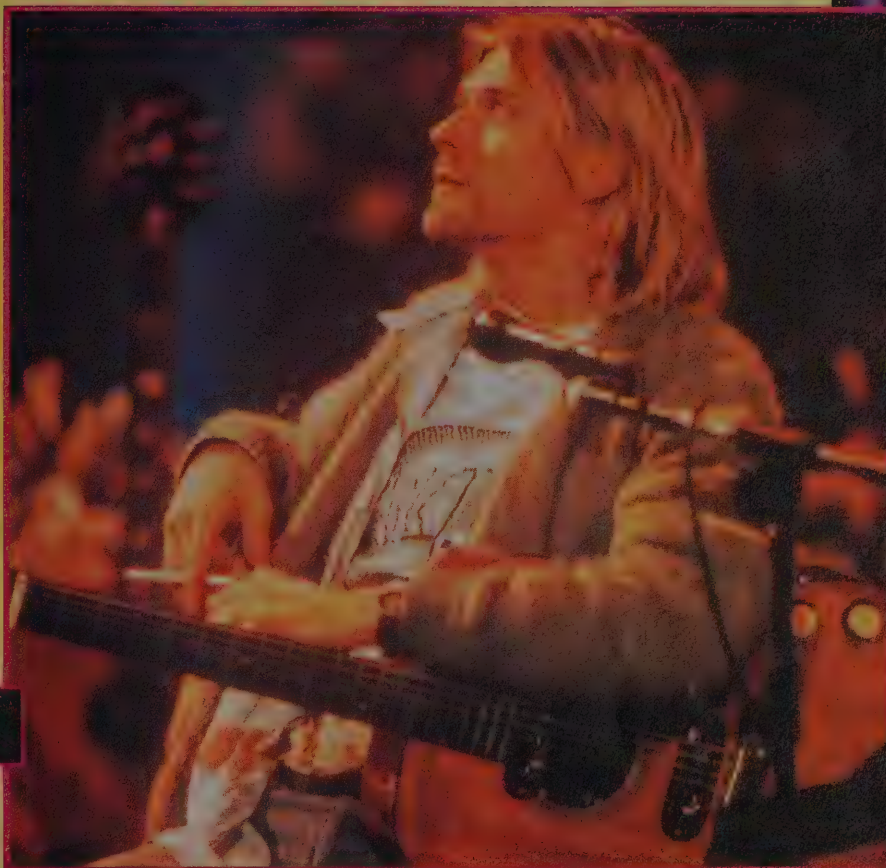
While searching around on the Web we came across the AC/DC Ate My Balls page at [www.geocities.com/SiliconValley/Pines/3640/dcac.html](http://www.geocities.com/SiliconValley/Pines/3640/dcac.html). Here are all kinds of cool and groovy pictures that have run in *Hit Parader* with comic book word bubbles making reference to various parts of the male anatomy. A great page for those that are into 3-chord rock and roll.

Since AC/DC are such an international band, we wanted to see what kind of excitement they could drum up from other countries... The *Bedlam in Belgium* page at [www.ping.be/~ping2623/acdc-page.html](http://www.ping.be/~ping2623/acdc-page.html) is one of the most complete collections of band information on any group. Yves Vranckx, the 30-year-old resident of

Brussels, Belgium, who made this site has been an AC/DC fan since 1978. He offers a worldwide assortment of AC/DC info, everything from interviews, European fan clubs, clippings and a history that dates back to 1963. For the globally minded, there's an update on what AC/DC is doing in any given part of the world. What we really want is a map of what countries run on alternating current, and which ones are on direct current.

The New Zealand AC/DC page at [www.nz1.com/acd.htm](http://www.nz1.com/acd.htm) is simple, straightforward and easy to download. The Italian AC/DC page "Hard as a Rock, Harder than a Rock" can be found at [www.geocities.com/SunsetStrip/Club/7980/](http://www.geocities.com/SunsetStrip/Club/7980/). It opens with a very entertaining graphic, courtesy of Francesco Ciambellini, and offers an extensive collection of tablatures for musicians. AC/DC in French is at [www.chez.com/axscore/acdcfr/index.htm](http://www.chez.com/axscore/acdcfr/index.htm). It's a slow download, but it's pretty current, with stuff about the *Bonfire* collection up even well before the compilation's release. A particularly entertaining spot is the French interviews. Who would have thought Angus Young and Brian Johnson speak French? But, hey, why not? You can find them yapping in Portuguese at [whiplash.simplenet.com/acindex.html](http://whiplash.simplenet.com/acindex.html), so why is French so farfetched? If you can figure out what's written on the Portuguese site, more power to you.

Now that we're rambling about confusing things, we thought we'd check up on Life of Agony on the Web. There are five pages that include these hardcore headbangers from Brooklyn. Sites like [www.twi.tudelft.nl/~s720829/life\\_of\\_agony/](http://www.twi.tudelft.nl/~s720829/life_of_agony/) and JimBob's page at [www.epix.net/~koch1/agonny/](http://www.epix.net/~koch1/agonny/) show a true level of dedication with a healthy amount of depth and frequent updates.





# PICK HIT

BY GREG PARKER

**M**aybe you've heard of Maverick Records...maybe not. Even if you're not the type to check the fine print on the backs of CD packages to see which band may be signed to what label (and, let's face it, who really gives a rat's ass about that), sometimes a label gets so hot so fast that you can't *help* but notice. It happened with Geffen in the '80s...it happened to Interscope in the early '90s, and it's happenend with Maverick in the late '90s.

In case you really have been living under rock rock, however, here's the scoop; Maverick is the label owned and operated by pop-diva Madonna, and since it's inception in the early '90s, it's fast become one of the most successful operations in the entire record biz. A list of Maverick's acts reads like a veritable Who's Who of popular music—including everyone from stars-of-the-moment Prodigy to angst queen Alanis Morissette, to up-and-coming superstars, Love Spit Love. But if you put the Maverick staffers on-the-line, and make 'em tell you which label act excites them the most at the moment, odds are that their answer is going to be the Deftones.

Yup, the Deftones, that heavily metallic, wickedly rocking quartet from Sacramento, CA which toured the world with the likes of Pantera, Korn and White Zombie last year following the release of their debut disc, **Adrenaline**. But now with the appearance of their second disc, **Around The World**, vocalist Chino Moreno, guitarist Stephen Carpenter, bassist Chi Cheng and drummer Abe Cunningham appear primed and ready to kick both themselves and their Maverick corporate family one more big step up the rock and roll ladder of success.

"This album is sweet...and it's ruthless," Moreno said. "I think it's even heavier than **Adrenaline** was, if you can imagine that. We've really pushed the barriers this time—and those we haven't pushed we've simply blown apart."

You've got to hand it to these guys—the Deftones have certainly covered a lot of rock and roll turf during their brief,

bombastic career. Since the late '95 release of their first album (which sold over 200,000 copies), this unit has been on a non-stop quest for world domination...or at least world recognition. Their 13-month tour carried them to ports both near-and-far, where the group's incredible energy and overwhelming power won over new converts at each and every road stop. They appeared in **The Crow: City Of Angels** flick, as well as having their song, *Teething*, appear on the movie's soundtrack. They made *another* soundtrack score when their brain-bashing tune *Can't Even Breathe* wound up in **Escape From L.A.** But all that action has only primed the group's musical pump

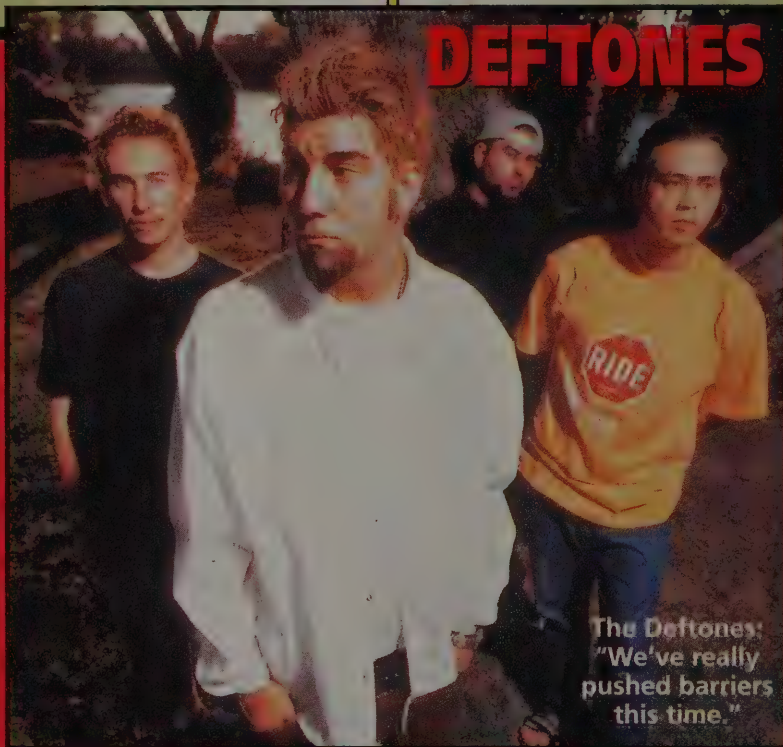
for the release of **Around The Fur**, the most strident, ambitious and downright nasty disc one is likely to hear this—or any other—year.

"**Around The Fur** has a lot of passion," Carpenter said. "It's heavier, yet it has more feeling than the first one did. Maybe we did try and make more things happen this time because we're more comfortable with who we are as a band and more aware of what we can do in the studio. But don't think this isn't as dangerous an album as **Adrenaline** was. This one will be just as destructive to your stereo speakers,

I can promise you that."

With the disc's initial radio track, *My Own Summer (Shove It)*, already receiving wide-spread airplay, and their pre-release 20 city U.S. tour ranking as an unqualified success, the Deftones have already taken off for Europe where their hard-edged sound has made them a major attraction. But don't fret, 'Tone fans—the boys will be back on American shores by late spring—and they promise their new stage show will blow everyone completely away!

"We learned a lot on tour last time," Moreno said. "We have a better idea of what works best up there, what gets the people off. This time our intention is to just take everything over-the-top. It's gonna be an experience neither any of us or any of the fans are ever gonna forget."



The Deftones:  
"We've really pushed barriers this time."

*"This album is sweet...  
and it's ruthless."*

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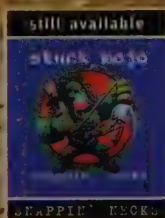
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Coming up with a cool-sounding name for your band is never easy. Sure, you can always take the singer's last name and stick it on the album cover, but if the dude's name happens to be something like "Watson" you end up with a not-very-rock-and-roll sounding moniker. But then there are the bands that do their homework, maybe paging through a dictionary or a thesaurus, and come up with a super cool

**"We like it when our stuff sounds as weird as possible."**

rock and roll doctor ordered. Soon major labels were pounding on Incubus' door, and by year's end, they had signed a deal.

"It all happened relatively fast for us," Boyd said. "At least it seems that way. But **S.C.I.E.N.C.E.** really represents the culmination of a lot of dreams and a lot of hard work. That's why it means so much to us."

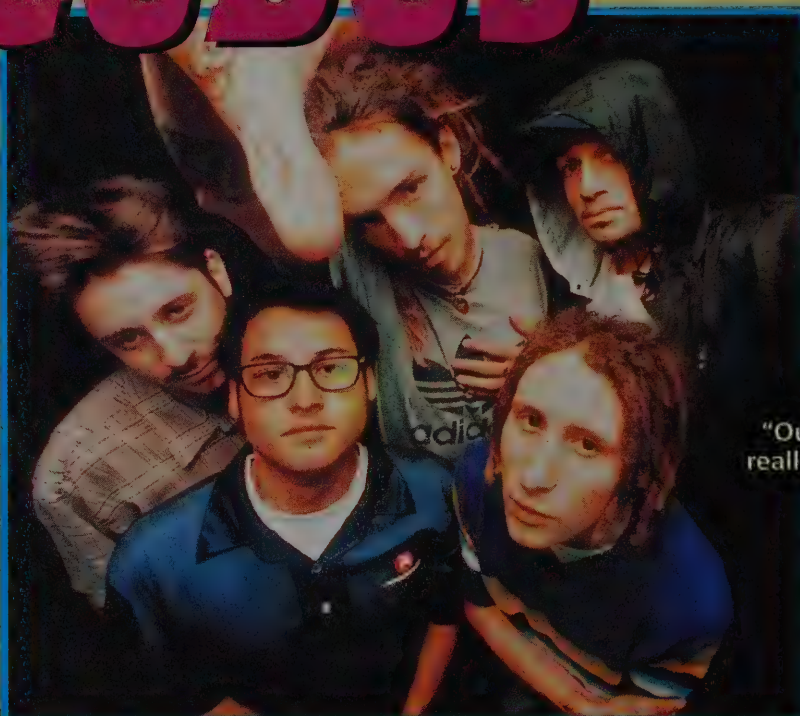
The appearance of **S.C.I.E.N.C.E.** comes less than a year after Incubus' self-titled, four-song EP first introduced the band's intriguing sound to the rock and roll masses. At that time there were those who looked askance at the group's meandering musical melange, viewing it more as a grasp at something quirky than as a true form of musical expression. But as those detractors began to warm to that initial offering—and now that they've begun to digest the contents of **S.C.I.E.N.C.E.**—it has become abundantly clear that Incubus is indeed more than a one-trick novelty act. In fact, they may well emerge in the near future as a true cross-

# INCUBUS

name. And, if by some stroke of pure rock and roll luck that group also happens to play their instruments pretty well, and write a few funky, freaky, heavy kick-ass tunes, then maybe you end up with a winning package.

The band known as Incubus is indeed a winning package. With a name that conjures up instant images of evil spirits and a sound that works in perfect harmony with that nightmarish concept, this California-based quintet seem like they have all the necessary hard rock bases covered. And with the release of their major-label debut, **S.C.I.E.N.C.E.**, vocalist Brandon Boyd, guitarist Michael Einziger, drummer Jose Pasillas, bassist Alex Katunich and disc master Gavin Koppel have made a bold step towards joining the likes of 311 and Korn as pioneers of hard rock's next generation. While at times their music can come across as a misguided amalgam of seemingly disjointed elements, on the whole, Incubus proves themselves to be a band with a finely honed sense for blending bombastic rock and roll reactants.

"We like it when our stuff sounds as weird as possible," Einziger said. "When we signed our label deal and started working on this album, we were worried that someone would come along and tell us to hold back, to try and make our



**Incubus:**  
"Our strength is writing really nasty, funky songs."

cultural rock and roll phenomenon. On such new tracks as *Redefine*, *New Skin* and *Magic Medicine* this funk/punk/rap/metal unit shows they've got

# BORN TO ROCK

BY BYRON VAN PELT

songs a little more palatable. But that never happened. They kind of just said, 'do whatever you want.' With that kind of support we just let everything kind of run wild."

The members of Incubus have been running wild since Boyd, Pasillas and Katunich were in high school together, dreaming of big-time rock and roll fame. Within a year Einziger had joined the party and the group started gigging around the San Fernando Valley. By mid-1995, the quartet realized they needed an extra element in their sound so they added Koppel to DJ the evening's proceedings. It proved to be just what the

the smarts, the attitude and the music to truly make a lasting impression on the ever fickle music world.

"We like writing really nasty, funky songs," Boyd said. "That's where we get our kicks. When you listen to our music, our influences are all pretty evident. They're all in there someplace. It isn't that hard to hear everything from James Brown to the Red Hot Chili Peppers to Steve Vai. Sometimes even we wonder how all those things are gonna work together, but we make it happen. It's like squeezing something into your suitcase at the last second. You don't think it'll fit, but you just find a way to cram it in there."



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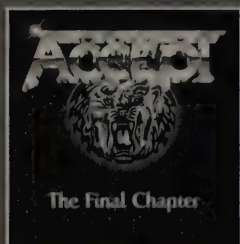
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## Coming Soon VIXEN!





# HARD ROCK HAPPENINGS

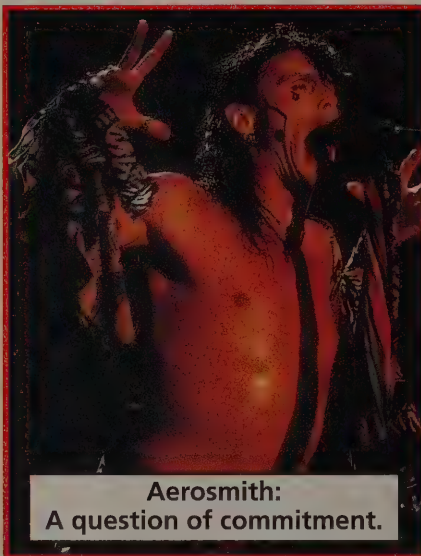
**MEAN GREEN:** The successful return of Green Day to the rock world has surprised many supposedly knowledgeable rock pundits who thought the band—and their style of punk rock—were dead than the proverbial doornail. But when the band's latest effort, *Nimrod*, entered the charts in the Top 10 late last year, it looked like Billie Joe and the boys were back! While the disc quickly fell from that initially lofty plateau, and will probably not match the sales of *Insomniac*, let alone *Dookie*, it seems safe to say that Green Day still pack quite a commercial punch. "It's nice to know that people still remember us," Billie Joe said with a sarcastic grin. "We certainly remember them."

\*\*\*\*\*

**AERO STUFF:** Apparently there's been a bit of finger pointing going on in the Aerosmith camp in recent weeks. With the band's recent disc, *Nine Lives*, stalling after attaining platinum sales status both the band and their management have questioned the commitment and savvy of the band's new label. The label folks, on the other hand, state that they've backed the band to the tune of three mega-bucks videos—and they're not particularly thrilled with the commercial bang they've received for their buck. It should be interesting to see where things go on this front in the months and years ahead—remember that the Aero gang still have about a decade to go on their current record deal.

\*\*\*\*\*

**JANE SAYS:** In the wake of the amazing critical and fan response afforded Jane's Addiction during their recent "relapse", band founder Perry Farrell is wondering how—and if—he can keep the group's momentum flowing. With guitarist Dave Navarro and bassist Flea shortly scheduled



**Aerosmith:**  
A question of commitment.

to rejoin the Red Hot Chili Peppers (as soon as their vocalist Anthony Kiedis is ready to get back to rock and roll), the ever-sharp Farrell knows that it might be years before JA can get back together. "Originally Perry wasn't sure how this was going to go," a band insider said. "But now he doesn't

want it to stop."

\*\*\*\*\*

**CHAIN BRAINS:** Is Jerry Cantrell's new disc a solo album, or is it just Alice In Chains without Layne Staley? While the effort appears under Cantrell's name, with bassist Mike Inez and drummer Sean Kinney making significant contributions to the project, many fans are responding to the disc as if it were the latest Chains masterwork. "This is my music, and I wanted to play it with people who I knew and trusted," Cantrell said, explaining his reliance on his AIC bandmates. "They're great musicians and they understand exactly what to do. There's a real chemistry between us."

\*\*\*\*\*

**SOUND MAN:** Former Soundgarden vocalist Chris Cornell has apparently decided to reenter the rock world. The charismatic Cornell has been regularly spotted in a West Coast recording studio working on new material with the members of the band Eleven. You may remember that band for their two eclectic, hard rocking albums, and for the fact that their former drummer, Jack Irons, is now a member of Pearl Jam. It is still not known what Cornell plans to do with his new collaborations, though a mid-'98 "solo" disc now seems like a distinct possibility.

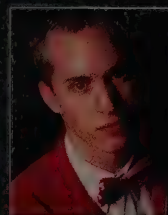
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**CRUDE CRUE?:** Apparently the powers-that-be at Motley Crue's record label are a bit miffed about the insensitive stance Nikki Sixx and the boys have taken towards the dread disease, AIDS. With Sixx' bass bearing anti-AIDS slogans, and the group's interviews showing politically-incorrect sentiments (Motley Crue? Politically incorrect? What a surprise!), label folks have stated dismay regarding the band's actions. Of course the fact that the Crue's latest disc, *Generation Swine*, hasn't exactly set the world on fire has allowed the label brass to



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take some pot shots at their former stars without great fear of punitive actions.

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**JAM BAM:** It seems as if Pearl Jam may soon be rising from the dead—or at least from the ranks of the terminally missing. It's now been three years since we last heard from Vedder and the boys, and much of the aura of invincibility that surrounded these Grunge Gods in the mid-'90s has all but evaporated. Yet experts seem to feel that if and when the band releases a new disc, it will be greeted warmly by the millions of fans who still hold the PJ name near-and-dear. In fact, if the band were to loosen up their stringent attitudes, and actually make a video for the album...and maybe even tour...few would be shocked if the Jammers regained much of their lost career momentum.

\*\*\*\*\*

**KISS MISS:** Will they, or won't they? That seems to be the operative question surrounding Kiss these days. Everyone seems interested to know if the reunited Costumed Crusaders—Paul Stanley, Gene Simmons, Ace Frehly and Peter Criss—will get together to make their first album in 18 years. Following the disappointing performance of

Kiss' most recent outing **Carnival Of Souls** (which featured the band's former lineup of Simmons, Stanley, Bruce Kulick and Eric Singer), demand is high for the band's original quartet to get back into the recording studio. However, for whatever reason, it seems as if neither Simmons nor Stanley is



**Green Day:**  
Back from the dead.

particularly anxious to do so. Pundits say it may be hard for the band to tour again (at least with the same degree of interest) if they don't put out a new disc sometime in 1998.

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**KORN PONE:** Korn are back at work following the return of guitarist James "Munky" Shaffer. After taking a three-month hiatus in order to let the axe slinger recover from his case of viral pneumonia, the band has returned to the studio to make their all-important third album. With sales for the group's second disc, **Life Is Peachy**, failing to reach the lofty heights enjoyed by their platinum-selling debut, the band knows there's a bit of pressure on them. "We're gonna make the best record we can," said vocalist Jonathan Davis. "That's all we can do. We can't try to make a hit—we've learned that never works."

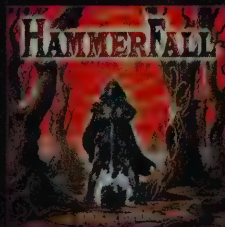
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**THUNDER WARNING:** AC/DC have returned to work on their next studio album. The legendary Thunder From Down Under originally planned on having their new disc ready to go by mid-'98, but when they diverted all their focus to the completion of their recent boxed set, **Bonfire**, they set their recording schedule back by at least six months. Now the band hopes to have their next effort ready for Christmas '98, though an early '99 release wouldn't surprise anyone.

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**MARILYN  
MANSON  
HIT PARADER**



Life is certainly interesting when you're Marilyn Manson. If you're not creating controversy in all quarters via such chart-topping albums as **Smells Like Children** and **Antichrist Superstar**, then you're battling conservative actions groups while on the tour trail. And if you're not threatening to go court to stop those same conservative types who you believe are attempting to derail your career by hook or by crook, then you're going to court to defend yourself against charges issued by former band members seeking back royalty payments. Yup, life is always a three-ring circus when your initials are MM and you rank as Public Enemy Number One.

In recent months, just as the Manson Gang has done their level-headed best to lay low in the wake of their highly-praised performances at last summer's Ozz Fest, it seem that public interest in all things "Manson" has risen to stratospheric levels. Of course, the fact that MM's slightly sinister visage has continually graced magazine covers and that he's made butt-bearing appearances on televised music industry awards shows, are certainly good reasons to substantiate his continually high-profile existence. Let's face it—Marilyn Manson lives to be in the public eye, whether he's on stage or simply hanging out "incognito" in a hip New York night club.

"To me rock and roll has always been about stars that are bigger than life," Manson said. "We've just come through a time when musicians didn't seem interested in entertaining. They wanted to act, dress and sound just like everyone else. That's an anti-rock and roll attitude as far as I'm concerned."

"I believe he enjoyed all the attention for a while," our source revealed. "It's what he had always dreamed about—being famous, being talked about, being the center of attention. But there was a dark side to all of this that I don't believe he was prepared for. That dark side includes the insidious campaign waged against Manson by

acter lurking ominously at the very apex of the international music scene! Such distinctions have had the multi-dimensional effect of adding additional luster to MM's star strip—while at the same time clouding much of his future with questions regarding his potentially lethal impact on the youth of the world.

"I'm reaching out to communicate with a sleeping generation," Manson said. "These kids have been lulled to sleep by musicians who didn't want to challenge them and didn't want to stimulate them. I want to do that. I want to hold a mirror up to American society and let it take a cold, hard look at the true nature of its dual personality."

• While Manson continues to grapple with both his attempts to awaken this "sleeping generation" and invigorate his own musical musings, he now confronts a new dilemma—that of ever-growing fan expectations. As he prepares to

begin work on his next album (now supposedly due out at some point in mid-'98),

he realizes that merely making shocking, ground-breaking music will no longer suffice. Marilyn Manson has now—perhaps unwittingly, perhaps not—become the spokesman for his Lost Generation, that group of kids who see their hopes, dreams and frustrations being unanswered by the late '90s American Power Structure. In Manson they see a savior, a tattooed beat messiah who through his deeds, words and actions can lead them to the "promised land" of self-respect and self-belief. To them Manson isn't some misguided musical soul—rather he is their heavy metal Moses, leading them through the desert of apathy, hatred and despair.

# MARILYN TURNING THE SCREWS MANSON

**"To me rock and roll has always been about stars that are bigger than life."**

Maintaining his rock and roll attitude hasn't necessarily been easy for Manson in recent days. Perhaps most distracting has been the lawsuit brought against the band by former MM guitarist Daisey Berkowitz. The suit, which is rumored to ask for an estimated millions in damages stemming from supposedly owed back royalties, has served as an extremely high-profile embarrassment for the usually unflappable Mr. Manson. As the case slowly drags through the court system—with the promise of higher court appeals no matter which way the case may eventually be decided—more and more of Manson's creative energy appears destined to be ebbed by increasingly draining outside sources. In fact, according to some close to the scene, the recent spate of headline-grabbing Manson activities (all, unfortunately, far removed from making new music) have had the cumulative effect of souring MM on the entire rock and roll scene.

BY DIZ HARTLEY

conservative action groups across the nation as well as a variety of legal actions including the one by Daisey. He didn't want any of that. At heart Marilyn remains just a guy in search of rock and roll fun. Believe it or not, all the headaches his approach have caused are a surprise to him."

Indeed it does seem as if Manson was caught with his proverbial pants down when the spit began to hit the fan soon after the release of **Antichrist Superstar** back in '96. While the disc quickly sailed past platinum certification, and remains ensconced in the charts some 18 months after its release, the maelstrom of controversy created by the disc's appearance (along with its accompanying videos and tours) have served to take Manson from being an admittedly strange character lurking ominously on the rock and roll periphery to an admittedly strange char-

To these fans Manson's next disc will be more than a musical happening—it will be their call to arms.

"I don't know if the mainstream rock world realizes how much of an impact that Marilyn Manson has on a generation of kids," a music industry insider said. "It was the same thing with Kurt Cobain. Those in-the-know realized how vital the work of Nirvana was in reinventing the entire rock spectrum. Most, however, didn't realize that until after his death. I certainly hope that it won't take anything near that drastic before mainstream rock realizes how important Manson is. Yeah, he's strange, and his music and his image isn't for everyone. But he's not as successful as he is by sheer luck. There's a lot of talent there—and a true musical vision. Manson just maybe the most important figure of the late '90s hard rock scene. That's something that only time will tell."



# PEARL JAM

## BACK IN BUSINESS

BY KEN BARGER

It's the dawning of a new day for Pearl Jam. More than three years after the release of their last album, and two years after these hallowed Grunge Gods were virtually left for dead by the fast-paced and often unforgiving rock mainstream, the band that to a great extent ruled the early '90s music scene is back! Their attitude may have softened a little bit, and vocalist/resident angst merchant Eddie Vedder may now appear at least a *little* more comfortable with his star-tripping role. But in their hearts and souls, the Jammers clearly remain the same cutting-edge rockers who turned such earlier discs as **Ten** and **Vs.** into vital cultural signposts dotting the rock and roll highway.

It seems almost trite to say that few bands have ever played a more important role in shaping the sound, look and attitude of their generation than Pearl Jam. Along with fellow Emerald City rockers Nirvana, PJ served as the bridge that led rock and roll away from the predictable, slick, mousse-abusing pop/metal stylings that dominated the late '80s, and carried the form towards the more alternative, cutting-edge spirits that still dominate today's music scene. In retrospect, whether we should praise or damn the Jammers for such an action is

perhaps better left to historians or at least future generations of rock fans. But the undeniable fact remains that Pearl Jam's influence on their era ranks with that of any other band that has ever made an impact throughout the long and often glorious annals of contemporary music.

"We've never tried to figure out why we were successful or why people were reacting to us the way they have," Stone Gossard said. "We just played the music and hoped for the best. I'm sure there was a bit of being the right band in the right place at the right time involved with what happened. But we never analyzed it. It just happened, and we're glad it did."

Now, with the release of **Yield**, their first disc in over three years, Pearl Jam must face a new series of artistic challenges and career hurdles—at least if they ever hope to regain even a fraction of their former chart-topping status. Clearly the rock world has changed radically since Vedder, Gossard, Mike McCready, Jeff Ament and Jack Irons last ruled the roost. The Seattle-based grunge scene that they helped create and nurture eight years ago has come and gone, leaving in its wake a series of dysfunctional or deceased bands of which Pearl Jam—somewhat ironically—now rank among the few survivors. The likes of Nirvana and Soundgarden are history, and Alice In Chains appears in a terminal case of disrepair. It now falls on the somewhat unwitting shoulders of Pearl Jam to add some much-needed luster to not only grunge's faded glory but to the rock and roll form itself.

The group knows that their battle to regain supremacy won't necessarily be an easy one. While there are still hundreds of thousands of fans around the globe waiting impatiently to embrace any

**Eddie Vedder:**  
Will the King Of Angst show a happy face in '98?

PHOTO: KEVIN MAZUR



new music the band chooses to bring forth, there are also thousands of others who've drifted away over the intervening years in search of new musical messiahs. The Jammers are also painfully aware that there are many fences to mend before they can even dream about regaining their lost veneer of star power. In addition to creating a superlative album, they know they must take care of the oft-dreaded business side of things, as well. They must try to appease the forces at MTV, to whom they had turned their backs after the vid net-

***"We've never tried to figure out why we've been successful."***

work played such a vital role in helping to launch the Jammer's career. They must at least attempt to settle their differences with TicketMaster, the giant arena-controlling force with whom the band battled throughout the mid-'90s...to the detriment of both. And perhaps most importantly, they must satisfy their fan base, many of whom, as we previously indicated, may have long ago given up on their fallen idols.

"Many people, both inside the music industry and outside as well, will look with interest on the sales figures of this Pearl Jam album," a leading music biz insider revealed. "It may tell us a great deal about where the whole industry is at the moment. Let's not forget that this was one of the biggest bands in the world a few years ago. They sold over ten million albums in a three-year span. Nobody else in the rock world did that! If they can sell even a million copies of this album that will show surprising strength—especially for a band that's been away from the scene for three years. But if they can't, it will show that rock and roll—at least as we know it—may really be on death's door."

**Stone Gossard:**  
***"We still just play the music we like."***

Perhaps it is too much of a burden to lift all of the future hopes of the rock empire onto the backs of Pearl Jam. In fact, it was just that kind of pressure that first drove Vedder underground and helped transform the Jammers from a relatively unassuming, highly talented group of musicians into one of the most tempest-

tuous, unpredictable lots in rock history. Hopefully the passage of time, and a greater understanding of their roles within the rock framework, will now allow PJ to again assume their rightful place in the rock pantheon. But with the ever-unpredictable Vedder still at the band's helm, it seems unlikely that such a lofty aspiration will ever again be securely within the band's grasp.

According to those who have hung out with the vocalist at various times over the last few years, Eddie V does now indeed seem more up-beat and positive about life than at any time since Pearl Jam's

unexpected ascendency to the pinnacle of rock success. With a happy marriage, and an increased awareness of the power his music creates, Vedder finally seems somewhat more at ease with the notion that people are actually going to listen to the music he and his band create—and care deeply about both those songs and the people who make them. While such a notion would have sent him into a state of terminal depression just a few years ago, today it is hoped that it will inspire him to at least attempt to communicate his thoughts and feelings with the very people who share those emotions with him. If he can accomplish that admittedly difficult goal, then the sky may again very well be the limit for Pearl Jam.

"Eddie is probably never going to act like Mick Jagger on stage," Ament said shortly after the Jammers recently opened a show for the Rolling Stones. "But that's okay. All anyone can ask is that he act like himself."



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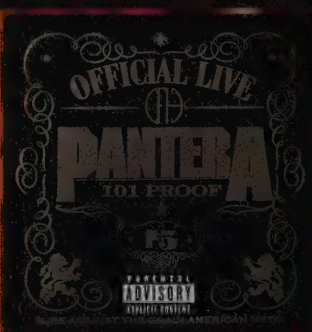
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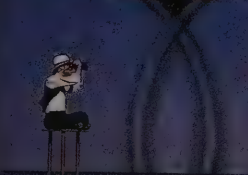
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**W**e know, we know, you're wondering where's that new NIN album you keep hearing about? It's coming... it's coming, that is if Trent Reznor can ever make his way through the legal muddle that currently bogs down seemingly every aspect of his existence. Life, liberty and lawsuits have kept Reznor from releasing his next magnum opus, but believe us, it's on its way. In fact, Reznor is currently hard at work on the next Nine Inch Nails album with none other than producer Rick Rubin.

Reznor recording with one of metal's finest producers? The man who's

With **Broken** the music got continuously heavy (*Wish or Gave Up*). Reznor moved away from synthetic drums and keyboard to more realistic drums and guitar. **The Downward Spiral** offered even a larger variety of music (from *Hurt* to *March of the Pigs*).

This next album is just the next logical step in the continuing evolution of NIN. Maybe it will even have some Dixieland flavor as Reznor and Rubin began the album down in New Orleans, recording at Reznor's renowned Nothing studios.

"New Orleans is probably the most decadent, decayed, ridiculous situation in

# NINE INCH NAILS

## TWIST OF FATE

BY CAROLINE MELLON

worked with the **Cult** and **AC/DC**? What's that all about?

Will we still be bombarded with a cavalcade of song subjects ranging from torture, death, suicide, violent sex, murder to serial killers?

Well, we'll see how Reznor is feeling, if he ever gets the opportunity to release a record. Reznor seems to sense that NIN had become "a parody of itself" after its last tour. He needed to look into his soul for answers. He called U2's Bono for some advice on how to allow one's music to evolve. With worthwhile guidance and some deep down soul searching, Reznor came to the realization that he had grown bored with industrial music. He deduced that his tastes had changed over time. Instead of the power of dissonance, Reznor is now fascinated by "drum n' bass, jungle, hip-hop and song siren Erykah Badu.

"The record, I guarantee it, will piss everybody off," declared Reznor. "No one will like it, and it will be ridiculous. If it wasn't, then I wouldn't do it."

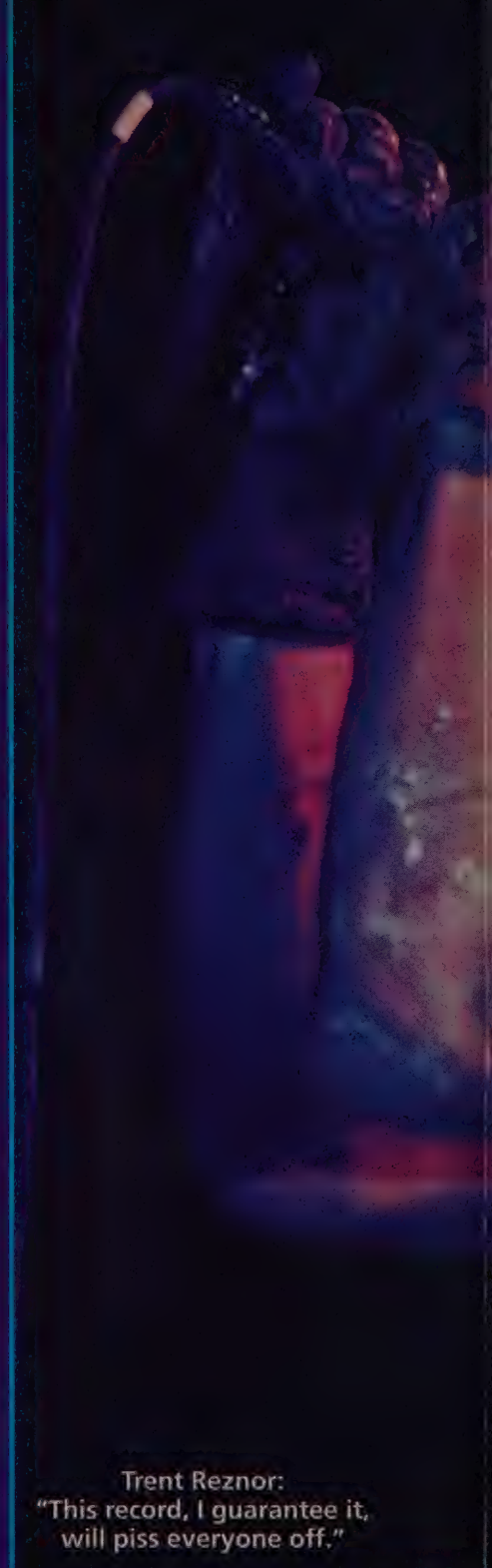
This change is nothing new. Reznor has evolved throughout his career. In the **Pretty Hate Machine** days, Reznor was defining true industrial music; heavy synthetics, nothing that heavy, but a general variety from soft (*Something I Can Never Have*) to hard (*Sin or Head Like A Hole*).

Amenca," observes Reznor. "The whole city is ridiculous in a way, but I love it."

The dynamic duo have since flown to Los Angeles to complete the record which will come out whenever they decide to release it. The late follow-up time to 1994's **The Downward Spiral** is because Reznor has been busy doing other things like touring, producing Marilyn Manson and David Bowie... and because NIN has been slapped with a lawsuit for supposed song theft.

Late last summer, a guy named Mark Nicholas Onofrio, from Houston, Texas, filed a complaint in Los Angeles federal court claiming that Reznor used five of his songs on **The Downward Spiral**, and also declared that the song *Burn* on the *Natural Born Killers* soundtrack is incredibly similar to another track he had sent to Reznor.

To be honest, it appears as if much of this lawsuit falls into the murky gray area of online. Onofrio claims that he met Reznor in a chat room in the summer of 1993. (Haven't all chat frequenters met Golda Meir, Weiland or Reznor in some remote part of the Web at three in the morning?) Onofrio claims he asked Reznor if he would listen to some of his work. Reznor gave a positive reply via e-mail and supplied his address. Onofrio claims he then FedEx'd a demo to Reznor's house.



**Trent Reznor:**  
"This record, I guarantee it,  
will piss everyone off."

When **The Downward Spiral** was released back in '94, Onofrio noticed that five tracks on the album were based on four songs from his self-produced **Elephant Man** collection that he allegedly sent to Reznor. The law claims that the NIN songs *Closer* and *Mr. Self-Destruct* are "strikingly similar" to the Onofrio-penned *Voice*, *March of Pigs* is allegedly ripped off from Onofrio's *Nothing*. *Hurt* is supposed to be derived from Onofrio's *Real*. **The Downward Spiral** is hypothetically taken from the





PHOTO: FRANK PORCINO

video contains the complete collection of Nine Inch Nails unedited video releases, compiled by filmmaker Peter Christopherson.

While lawsuits have been coming down, Reznor has been unwilling and unable to work on creating his own music. Thus, he's been producing others. His work on Marilyn Manson's **Antichrist Superstar** proved to be a phenomenal success, so why shouldn't he continue along those lines? In addition, late last year Reznor remixed David Bowie's tune *I'm Afraid Of Americans*.

Collaborations between Bowie and Reznor began in 1993, when the two announced that they were both big influences on one another and would tour together. The two have bonded over a similar philosophy to provide humanity with a decidedly off-center, and continually unpredictable musical experience.

"If it's safe, it's ridiculous. It has to be dangerous," declares Reznor.

"That's the territory we both meet on," Bowie observes. "Both Trent and I subscribe to the notion that if you anger the right people, you must be doing something right. We seem to have got that art down pretty finely."

Additionally, Reznor has also been keeping himself busy with other remix opportunities, not that they're going to soon see the light of day. He did some

***"It's gratifying when people show interest in what you're doing."***

work with rapper Ice Cube destined to appear on an album release called **Remix and Repent**—another piece of product designed to piss everybody off. The disc has since been postponed indefinitely. The problem is due to disagreements between Reznor's Nothing Records and its distributor, Interscope.

So, Reznor is making music, it's just that you're not hearing it. It seems that Mr. R gets himself involved in ongoing difficulties with his record labels. Back in the days of NIN's turn of the decade debut **Pretty Hate Machine** Reznor had a well-publicized "war" with his former record label—TVT Records. Now he's at odds with Interscope over what they will and will not distribute, and what does and does not constitute a contractual obligation.

"Hopefully, this will all work out soon," a label insider said. "I hope it does for Reznor, for the label and for the fans."

tune *Dinner With Jeff*. Onofrio also claims that one of Reznor's contributions to the **Natural Born Killers** soundtrack, *Burn*, is "strikingly similar" to his tune titled *This Hell*.

Onofrio's lawsuit seeks unspecified damages for copyright infringement, and seeks injunctions against the further distribution of **The Downward Spiral** and **Natural Born Killers**—both the movie and the soundtrack. The complaint names Reznor, NIN, Interscope Records (Reznor's record label), Warner Bros. (the

movie studio behind **Natural Born Killers**) and others. Onofrio is indeed taking on the system. But the system has yet to react. As of press time, no hearings have even been scheduled.

Since you can't get jonesed about a new NIN album, then you might as well groove on the video. Before Thanksgiving, NIN released a two-video set called **Closure**. Tape One features live performances and a behind-the-scenes look at Nine Inch Nails during their "Self-Destruct" tour. The second



**"When I got arrested with Marilyn, the police referred to us as Mickey and Mallory."**

**M**aybe all you need to know about the group known as Jack Off Jill is that they're all real good friends with Marilyn Manson. Mr. M produced the band's first two indie singles, and he personally invited JOJ to open a variety of shows while on a tour of both act's home state of Florida.

highly sought after collector's items among the Manson set, their musical quality was admittedly spotty, and it wasn't until the appearance of Jack Off Jill's first national single, *Girl Scout*, that the group began to show their true rock and roll promise.

They soon returned to the road, adding

exploitation. Such tunes as *Poor Impulse Control*, *Devil With The Black Dress On* and *Lollirot* blend pulsating power chords, mutated vocal musings and pure psycho sickness into a rock and roll rocket ride straight on a one-way trip to hell.

"I have done a lot of ludicrous and daring things in my life, but making this album may be one of the craziest experiences I've ever had," Jessicka said. "When you try to control all the stuff that goes on in this band in a studio, something's gotta explode—and it did. Luckily we caught the mess on tape."

# JACK OFF JILL

## STRANGE DOINGS

BY P.J. MERKLE

Yup, vocalist Jessicka, bassist Robin Moulder, guitarist Ho-Ho Spade and drummer Laura Simpson share a great deal with the Manson gang. These dastardly deeds include a need to create hard-edged, highly controversial, wall-shakingly loud rock and roll, as well as an intense desire to cause more than a little bit of mischief both on-stage and off. In fact, if legend is correct, both Jessicka and ol' Marilyn himself both ran into trouble with the Jacksonville cops after a show and ended up spending a night together in the Dade County Corrections Center.

"When I got arrested with Marilyn after that show in Jacksonville the police kept referring to us as Mickey and Mallory—you know, the characters from **Natural Born Killers**," Jessicka said. "It was actually kind of funny. They couldn't figure us out at all. They didn't want to give us any sort of break. All we had done was our regular stage shows, but those cops insisted that we had been warned before we went on stage; they told us that if we did certain things in front of an audience they'd arrest us. Well, at least they kept their word."

The Jack Off Jill story starts back in 1992 when Jessicka first started putting together a band that could realize her dreams of "crossing a children's puppet show with the Exorcist." Playing their "melody versus mayhem" philosophy to-the-hilt, the band soon started gigging throughout southern Florida, where their bizarre, often over-the-top stage presentations soon started to make waves on the hard rock underground. One of those waves eventually reached the ever-ready ears of Marilyn Manson who stepped in to lend a helping hand with the band's first indie recordings. While those songs are now

further chaos to their always unpredictable live show. By then word of the band's sordid musical activities had started to reach record label ears, and by mid-1997 the band was offered their first deal by a small West Coast indie label, Risk Records. The band soon ventured into the studio to lay down the tracks that comprise their debut disc, **Demons and Scars**, a pointedly perverted, sarcastically sadistic and lasciviously loud collection of tunes that walks the tightrope between rock excess and pure

Unlike so many of her female contemporaries, Jessicka seems to have little concern about entering the male bastion of the hard rock world. If truth be known, this dark-haired hell-raiser would just as likely spit in any troublesome guy's face as give him the time of day. "Nobody's bothered me yet, and nobody will—if they know what's good for 'em," she said. "Guys have never scared me, and they never will. On the other hand, I know a few guys who I may have scared a little bit. That's just part of the fun."



Jack Off Jill:

**"Our goal is to cross a children's puppet show with the Exorcist."**



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Led Zeppelin in their late '60s prime.

BY ANDY SECHER

# LED ZEPPELIN

## UNRAVELLING THEIR SECRETS

It's now been more than 30 years since Led Zeppelin emerged full-blown on the rock and roll scene. During the intervening three decades, the musical legacy created by Jimmy Page, Robert Plant, John Paul Jones and the late John "Bonzo" Bonham has continued to grow, in the process elevating the band's four members to the ranks of being the Patron Saints of the entire hard rock form. Despite countless attempts by lesser bands to reclaim even a small portion of the group's vaunted legacy, the mighty Led Zeppelin remains a singularly distinctive entity in the hallowed annals of rock history—a fact once again proven by the success of their recent **BBC Sessions** collection. It seems that despite the passing years, and the ever-shifting tastes of rock and roll consumers, the sound and style of Led Zeppelin will forever remain a vital link to both the form's past and its future. Recently we caught up with the multi-talented Mr. Jones to discuss Zeppelin's on-going influence upon the rock and roll world.

**Hit Parader:** Do you find it strange to be still discussing Led Zeppelin after all these years?

**John Paul Jones:** In a way, yes I do. But I also have come to understand how important the music the band created has become to succeeding generations of fans. It's rather difficult to gain a true historical perspective on things when you're caught up in the middle of it. I always sensed that the music Zeppelin created was something very special, and I certainly have grown to understand its impact over the last few decades. But it is still somewhat amazing to me to realize that many of the people who are first getting into the band today never even had the chance to see the band perform live—they were far too young.

**HP:** What pleasure do you still receive from realizing the contributions Zeppelin has made to rock history?

**JPJ:** I probably appreciate that now more than I've done previously. Enough time has passed for me to gain a true understanding of the band's accomplishments—and obviously I'm very proud of what we did. Anyway, I couldn't get away from it even if I

wanted to—I'm asked about Zeppelin at some point every day of my life. I do honestly believe that some of Led Zeppelin's music will last for as long as Western Civilization. That does make my heart swell with pride.

**HP:** How do you react to the legions of bands who've attempted to mimic some aspect of Zeppelin's sound over the years?

**JPJ:** I found it particularly amusing in the '80s when so many bands were blatantly ripping us off—and ending up with incredible success in the process. My attitude was basically, "if they're going to do that, do they all have to immitate *Whole Lotta Love*?" There was so much more to Zeppelin than that one song. But if that's what they needed to express themselves, then so be it. For better or for worse, today I think bands have gotten away from that sound. Zeppelin may not be quite as big an influence...at least not at this moment.

**HP:** Do you ever think about what Led Zeppelin might sound like today if you had managed to stay together for the last 30 years?

**JPJ:** Certainly, that is a fascinating notion,





often brilliant, but they simply laid the blueprint for what some of those songs would later evolve into on stage. Our live shows were occasionally overwhelming, but they lacked the discipline in the studio. To get back to your question, these tapes capture one part, one element of what makes Zeppelin special. In that regard they're quite revealing.

**HP:** Have you reached a point where you can listen to Zeppelin as a fan as well as a member of the band?

**JPJ:** It's interesting that you say that because when I listened to these tapes I think I perhaps was doing it as a fan. Certainly I haven't heard these recordings in many years, so a bit of distance has

involvement?

**JPJ:** My greatest involvement seems to be in being the spokesman for this project. I imagine Jimmy and Robert are too busy with their own new project to get too involved with that. Yes, it's true that Jimmy was quite active in remastering and digitalizing these tapes, and the results are quite sparkling. I don't really know if the BBC environment—which tended to be somewhat sterile—was the ideal forum for Led Zeppelin. But as I listen to these tapes, I am quite amazed by their power. Robert's voice is truly amazing.

**HP:** We must ask you, how disappointed were you not to be involved when Page and Plant reunited a few years ago?

**JPJ:** I must admit there was some animosity on my part at that time. It bothered me particularly that I had to learn about it by watching television. I think Robert and Jimmy could have at least given me a call to discuss the matter. I understood that if the three surviving members of Led Zeppelin were to get together, then everyone would perceive it as a Led Zeppelin reunion. There would be no other way of looking at it. Perhaps they believed that by omitting me, they could just go about their business without the lingering specter of Zeppelin hanging over their heads. But really, who were they kidding? I really haven't discussed the matter with them, and I don't know if I ever will. When we get together it usually is to discuss Led Zeppelin business matters—not musical matters. Certainly I have been busy enough with my own musical projects, but perhaps discussing those is best left for another time and

but I really don't think about it. Judging by the recent success the Rolling Stones have had, I imagine that such a possibility would have been warmly received by the fans. But it's so very hard to imagine what the band would sound like today. By the time we reached the late-'70s, we were already so highly experimental. Much would have depended on Jimmy's health, and on Robert's desire. I believe Bonzo and I would have been the constants.

**HP:** How do you feel about the BBC tapes that serve as the foundation of the new album?

**JPJ:** I have always maintained the belief that Zeppelin was a band of many parts. There was the studio side of the band, where Jimmy usually controlled things, and then there was the stage side of the band, where Robert seemed more in control. We each played our equal roles—and I do believe that Led Zeppelin was a band greater than its individual parts. But unfortunately nothing that we did gave the true flavor of the band's abilities. The studio albums were

grown between where I am and where they are. I know that even if I wish to divest myself from anything to do with Zeppelin for a period of time, it's hard to not be confronted by some of the music—or some of the questions about that band—at some point during the day. The albums are still quite close to me, and while I have gotten a healthy perspective on them, they remain vital parts of my life. These tapes, quite contrarily, are not a vital part of it. I have derived quite a bit of pleasure from hearing them again.

**HP:** We've heard that Jimmy Page was quite active in the digital transferrals of these tapes. Did you have as much direct

**Robert Plant:**  
Still the greatest voice in hard rock history.



PHOTO: LAWRENCE MARANO

another place.

**HP:** As you look back on Zeppelin's amazing list of accomplishments, is there anything that disappoints you?

**JPJ:** I would say the obvious one is that Bonzo didn't survive to witness everything that the rest of us have. He was such a warm, wonderful person and I know he would have gotten a big kick out of the importance that many people have come to place on Zeppelin's music. His death still touches me deeply, and whenever I think of the band, or hear the music that we made, my thoughts naturally drift to Bonzo.



# METALLICA

**B**elieve it or not, the guys in Metallica still have trouble accepting a compliment. Tell 'em that they're the greatest thing since wheat toast and the most energetic reply you're likely to get will be a surprisingly quiet "thanks." Offer the opinion that their music has changed the face of contemporary society as-we-know-it, and you're liable to receive a smile—and little else—out of one or another of these eternally youthful rockers. Inform them that you have named your first born Lars and your second born Kirk, and if you're lucky, you just may draw an enthusiastic "cool" out of them.

Yup, despite over 15 years of historic rock and roll achievements, these hallowed Bay Area Bashers remain as down-to-earth as ever. Take them away from the relative "safety" of the concert stage, or remove them from the tightly controlled confines of the recording studio and they hardly come across as your classic Larger Than Life, self-possessed, fire-breathing, do-anything-for-a-little-attention Rock Gods. Let's face it, you're not about to confuse Lars Ulrich, Kirk Hammett, James Hetfield or Jason Newsted with the likes of Marilyn Manson or even Kiss. And if truth be known, these guys wouldn't have it any other way!

The Metallimen take particular pleasure in the idea that they can pop into their favorite sushi house in San Francisco or wander through the top novelty store in New York and not cause that much of a ruckus. After all their years of success... and all the magazine covers...and all the award-winning videos, these guys take pride in the fact that they're "blenders". Now that they've cut their hair and expanded their off stage wardrobe to include items that are *not* black T-shirts and jeans (though such togs remain vital ingredients of their day-to-day attire), the band members get off on the notion that they can go just about anywhere without causing much of a commotion— at least not until one sharp-eyed kid in the crowd catches on to who just-so-happens to be walking ten feet in front of him. Then all hell is still liable to break loose.

"Yeah, that's what happens," Ulrich said. "I'll be out enjoying myself and all of a sudden one guy may happen to recognize me. He'll tell his buddy, who'll tell his girlfriend, and before long I've got a little entourage following me around. It doesn't happen that often, and when it does the fans are usually cool. But it does kind'a mess up





# LIGHTNING RIDERS

BY LARRY "LOAD" LARSEN

your plan to just walk through the store or whatever. We've all learned to deal with that. It kind'a goes with the territory."

These days the territory for Metallica includes the incredible reaction afforded their most recent disc, **Reload**. With the sprightly collection already enjoying sales of over three million copies, and the band's latest world tour selling tickets at a faster rate than Mickey D's moves burgers, it's hard for even these ever-humble metal masters to maintain their legendary cool. You might imagine after having such past discs as **And Justice For All**, **Master Of Puppets** and, of course, **Metallica** (or "The Black Album", if you prefer) move a combined total of over 20 million copies, such multi-platinum achievements would become somewhat passe for these rock and roll veterans. Think again! For Metallica each million-plus selling success represents more than just more bucks in their already well-stuffed pockets. It represents the fact that they have once again hit a responsive nerve within their perpetually dedicated

it?) have revelled in the pseudo-retro feel contained on many of the disc's heavy-handed opuses. In fact, even Lars himself offers a sly smile when comparisons are offered between **Reload**'s no-holds-barred approach and that taken by the Metallimen in those halcyon barely-remembered yesterdays when **Ride The Lightning** was all the rage.

"This album has some very heavy elements," he agreed. "That really shouldn't be that surprising— this *is* Metallica. But a lot of people have made those comparisons to some of the early albums, and that's okay with me. I do get annoyed with some people who seem determined to live in the past; you know, the people who insist we haven't made a good record since we signed with a major label. But the fans who seem to be enjoying this one aren't like that. They're enjoying it because it's good."

Good, indeed! So good, in fact, that there's talk that some major labels are tak-

***"It shouldn't  
be surprising that this is  
a heavy album— we're Metallica!"***

audience. To put it simply, the M-men have once again delivered the goods!

While some media-types may continue to take undue pleasure in noting how "metal is dead" and how "macho" rock is as out-of-date as bell bottoms (hey, aren't *they* in fashion again?), Metallica continue to laugh at any and all such notions. After all, what have *they* got to fret about? Many of their one-time metal brethren may now be selling ladies' shoes in Encino right along-side Al Bundy, but Metallica have managed to wage a virtually single-handed battle to keep hard rock alive...and win that war, going away!

Once again on **Reload** they've proven the inherent power and beauty of the metal form, blending the style's basic structural elements with an aplomb and skill that most hard rock practitioners can only dream about. Indeed, rarely has Metallica sounded more on top of their game, and while some pundits may decry the band's unwillingness to "expand" their scope to incorporate more late-'90s elements, metal purists (and that *does* constitute the vast majority of the Metallica fan base, doesn't

ing notice of Metallica's latest success and may actually begin thinking about singing up *real* rock and roll bands again. So despite all of their "aw shucks" sincerity, and level-headed posturing, Metallica may very well find themselves spearheading hard rock's late '90s revival. Such a notion doesn't necessarily thrill Ulrich, but it certainly doesn't upset him, either. Fact is, after 17 years of making chart-topping, ground-breaking, history-making rock and roll, these guys are more than willing to deal with just about any concept that may come their way— in their own ever-cool, ever-confident manner, of course.

"We don't want to get caught up in any of that 'let's save metal' stuff," Ulrich said. "We have enough trouble just taking care of ourselves. If the people are ready to accept hard rock again, then it'll come back. If they're not, it won't. Hopefully if it does it will maintain some degree of integrity, which didn't happen in the '80s. But that's not our concern. All we want to do is play our music and hope that everyone enjoys it. The simple pleasures are still the best."

**Metallica:**  
Enjoying the rave reviews  
given to **Reload**.

PHOTO: ANTON CORBIJN

HIT PARADER 35



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Let's face it, you just don't hear the term "heavy metal" bandied about much these days. If you hear that phrase used at all, it's usually by some dim-witted prime-time news anchor trying to sound terminally "hip" when discussing some mainstream rock and roll subject. Fact is, metal just ain't where-it's-at in the late '90s. Bands that proudly functioned under the all-encompassing metal banner during the mousse-abusing '80s now state their desire to be called "hard rock" or even "alternative." Other so-called metal bands have vanished from the scene leaving nary a trace of their musical existence behind them. Oh sure, you've still got the likes of Metallica around to lend credence to the on-going artistic viability of the heavy metal form, but few other groups seem ready, willing or able to be associated with that once-dominant style.

However, before we write heavy metal off as merely a dated musical style from a bygone era, let it be said that there is at least one band out there that still loudly and proudly asserts their allegiance to the metal cause. Ironically, that group has never been directly linked to the various vagaries often associated with that style, lacking either the prettiness to fall into the "hair metal" bag or the amusingly one-dimensional attitudes necessary to effectively enter the "power metal" ranks. In case you haven't guessed it by now (and all you had to do was look at the name on top of this page to do so) the band in question is none other than Pantera, and with the success of their recent in-concert disc, **Official Live—101 Proof**, and their new home video collection **3 (Watch It Go)**, these Texas Tornados have once again proven that true-blue, died-in-the-wool, no-holds-barred heavy metal is still very much alive and well.

"If we're not a heavy metal band, then what the hell are we?" asked guitarist Dimebag Darrell. "Our influences were heavy metal bands like Sabbath and Zeppelin, and the music we play tends to go in that direction. I'm not that big on labelling music—I'd rather just play it or listen to it. But if you're gonna call us something it might as well be heavy metal. There sure ain't nuthin' wrong with that."

Whether or not one chooses to view Pantera as the true defenders of the heavy metal faith, the fact is that few bands in recent rock history have been more vociferously loyal to their full-throttle metal attack. Throughout both **Official Live** and their new video presentation, the band seems to live, breath and devour all the varied elements that comprise the heavy metal lifestyle. The hallowed metal troika of "sex and drugs and rock and roll" have all played important roles in Pantera's existence over the last few years, and while the band has attempted to down-play the first two (vocalist Phil Anselmo's well-publicized 1996 bout with heroin is now thankfully under control), since the release of their most recent studio


# PANTERA

## PLAYING WITH FIRE

BY RON BARKER







disc, **The Great Southern Trendkill**, two years ago, they've done everything in their power to make their names virtually synonymous with powerhouse rock and roll.

"What we're very proud of is the connection we've always had with our fans," drummer Vinnie Paul said. "They know what to expect from us, and we always do our best to deliver. There's a circular energy to what we do; we pour our hearts out to the fans on our albums and on stage, and they do the same for us. We each feed off of the other. It keeps everything going along at top speed. One couldn't exist without the other as far as we're concerned. That's why putting out a live album was so important to us. We wanted this to be the ultimate Pantera musical statement, and if it isn't it sure as hell comes close."

Ironically, one of the things that motivated Pantera to release a live disc eight years into their historic career was the fact that so many "bootleg" Pantera concert albums have flooded the market

***"If we're not a heavy metal band, then what are we?"***

in recent days. Literally dozens of in-concert recordings, ranging from scratchy, barely discernable, hand-held, back-row tapes to sound-board quality masterpieces have appeared in the hands of the group's fans over the years. The guys in Pantera felt it was the right time for them to set the record straight. They wanted **101 Proof** to be *their* live album—the best of the best, and while they harbor no ill will towards those who make bootleg albums, or towards those who buy them, Pantera don't want to be judged by those sub-standard discs. They want to be judged by **Official Live**.

"That's why we called this one 'official'," Dimebag said. "There are so many unofficial Pantera live albums out there that we wanted to make sure the fans knew what they were gettin'. I've heard almost all of 'em, and I've got to admit that a lot of 'em are pretty good. But they're not great. Either the sound quality isn't what it should be, or the music itself isn't the best. Keep in mind that Rex and I had to wade through *hundreds* of hours of tape to find just the right perfor-

mance of just the right song. You can't just record one show and put it out. There are always mistakes during a set, and we didn't want to go into the studio and do overdubs. We don't think that's fair—though just about every band in history has done that."

With a full year of live shows completed and their in-concert disc and new home video now out, you'd think that Pantera would be itching to take a little break from the rock and roll grind. Think again, buster! Following **Official Live's** release late last summer, the band embarked on their first extensive tour of Mexico, which highlighted

**Philip Anselmo:**  
He's now healthier and happier than he's been in years.



PHOTO: LIZA LEEDS

a sold-out gig in Mexico City in front of over 10,000 crazed fans. Then in the fall the band returned to U.S. shores for a major, four-month-long national tour. Then in early '98 they plan on venturing to Europe for even more on-stage action. To say the least, Pantera seem more determined than ever to keep the heavy metal banner flying high around the world.

"We like keepin' busy," Dimebag said. "What are we gonna do if we're home, take out the garbage and clean the house? That's not for us. When your life is rock and roll you want to keep makin' music. As long as the people want to see us, we'll be out there playing for 'em."

**Dimebag:**  
"I don't like being labelled, but if we are, call us 'metal'."





**GENE SIMMONS  
HIT PARADER**



**K**iss have always done things their way. As if trying to live out the lyrics to that old Frank Sinatra chestnut, this legendary unit has been subjected to a lifetime filled with an equal mix of unadulterated adulation and withering critical attacks, only to draw upon the energy of both and emerge as the unquestioned kings of their domain. You know how it goes...*the record shows...they took the blows...and did it their way.* (Maestro, cue in the orchestra, please!)

Recently the Kiss world has been filled with more than its customary share of heat, and conversely, more than the usual Gene Simmons/Paul Stanley "our way" posturing. Following the release of the band's controversial disc, **Carnival Of Souls**, late last year, many Kiss fans began to express indignation that the group's first album of new material

*"I still can't wait to pick up my guitar and play—that's the power of Kiss."*

of admiration for Gene and Paul. Sure, **Carnival Of Souls** is a somewhat spotty collection that lacks either the pure pop/metal simplicity of the band's best-loved tunes or the hell-raising fire of their heaviest work. But after 25 years of outstanding service to the rock and roll cause, Simmons and Stanley remain vital forces on the contemporary music scene. Their sense for money making is unmatched. Their feel for tapping the musical sentiments of the masses is unique. And their ability to market themselves

**Destroyer.** Yet, who knows? Maybe Stanley is right. Maybe the ultimate Kiss album is yet to come our way. There are at least some long time band supporters who believe that such a scenario could indeed be true.

"For me it's a dream-come-true to have even the possibility of the original Kiss record a new album," said a charter member of the Kiss Army. "There was such a magical chemistry among the four of them. You could still see it on stage when they toured in 1996. I saw over 20 shows on that tour, and while things were a little shaky in the beginning, once Ace got himself together musically, things just really took off. You've got to understand that Kiss—especially Kiss live—was never really about music. It was about spectacle. They only became a really adventurous album band after Ace and Peter left. But if you combine that adventurous spirit with that chemistry the four of them still have, the results could be really awesome."

# KISS

## DOIN' IT THEIR WAY

BY RICHIE FARMER

in nearly five years didn't feature their reunited original lineup of Simmons, Stanley, Ace Frehley and Peter Criss. Rather, the disc presented three-year-old recordings made by Kiss' previous roster of Simmons, Stanley, Bruce Kulick and Eric Singer. Fans were disappointed. Record industry insiders were stymied. Critics were baffled (though almost uniformly positive). And in a typical example of classic Kiss "our way" bravado, Simmons dismissed all such sentiments with a terse, "deal with it."

"We felt it was vital to put the finishing touch on an important part of Kiss history," said a more contemplative Paul Stanley. "That's why we refer to these songs being a 'final chapter.' A lot of fans felt there was too abrupt an end to that chapter of the story, and while they're all glad that things have gone so well for us over the last few years, they will always hold a soft spot in their hearts for that version of the band. The fans recognize Bruce as an incredible guitarist, and they admire Eric as an amazing drummer. They may not be in the band anymore, but they will always be part of Kiss."

No matter how one views the rather shabby way that Kulick and Singer were treated during their final days with Kiss (reportedly they were offered small retainers to keep themselves busy while the band's original lineup toured the world making millions), one can't help but maintain a healthy dose

remains beyond compare. To put it simply, they were, are and will always be the *ultimate* rock and roll stars.

"If anyone thinks that they've heard the last from Kiss, or even the best from Kiss, they're sadly mistaken," Stanley said. "Every day I think we each grow as musicians. We have more life experiences to draw from and more opportunity to create great music. I still honestly believe that the ultimate Kiss album has yet to be written and yet to be recorded. Maybe it will be the next one. That dream is one of the things that keeps me motivated."

So where does all this leave Kiss in early 1998? Certainly Kulick and Singer are now little more than distant memories... and Frehley and Criss seem less than thrilled by their bandmates' decision to proceed without them—at least on the short term. Speculation currently centers around a concept of the "original" band reentering the recording studio sometime in late spring, with a new album hopefully to emerge just in time for a massive mid-summer world tour. Of course, the fact that this unit hasn't recorded together in nearly two decades (and often ran into unexpected production problems even in the good ol' days), doesn't necessarily guarantee that any such disc will arrive on time...if at all. And it certainly doesn't confirm that any future Kiss album will live up to the legacy created by such classics as **Love Gun**, **Hotter Than Hell** or

Certainly at this stage of their amazing career, Kiss could probably release an album filled with nothing but bass solos (come to think of it, Gene might like that) and still follow it with a sold-out world tour. After selling over 85 million discs during their hallowed stint atop the rock pile such respect comes easily from millions of the band's still-loyal fan. But it is Simmons and Stanley themselves who still are not ready to settle for anything less than something BIG! No one enjoyed their return to the top more than these once and future Costumed Crusaders. People said it couldn't be done. Others insisted it *shouldn't* be done. All such talk only served to further inspire the Star Child and the Devil. No, Kiss' album product has been anything but overwhelming over the last five years, and no, the boys don't bounce about the stage with quite the same gusto anymore (though they do it damn well for guys in their mid-40s.) But one can rest assured that no matter what obstacles people may choose to place in their path in the years ahead, Gene Simmons and Paul Stanley will continue to do it only one way...*their way.*

"I still get up every morning and I can't wait to pick up my guitar and start to play," Stanley said. "That's the power of rock and roll...that's the power of Kiss."





Perry Farrell:  
Charisma  
personified.

a wonderful working relationship with Dave since they're both now part of the Chili Peppers.

**HP:** Have you been surprised by the reaction Jane's Addiction has received from the fans?

**SP:** It may sound a little immodest, but no. I think we all sensed that if we ever were to get the band going again there would be a very strong reaction. Perry and I have heard it wherever we've gone over the last few years with Porno For Pyros, and I know that Dave heard it as well. It's all quite gratifying.

**HP:** Why did you decide to release what is basically a "greatest hits" album at this time rather than work on a completely new disc?

**SP:** I think our reasoning is sound; we never had a hits album out, and this one really isn't a conventional package in any way. It features rarities and live cuts along with what you might call our more familiar songs. Also, I think the energy we had about the band may have been dissipated a bit if we faced the challenge of immediately going into the studio and making a new album. Just recording one song, *Kettle Whistle*, was enough of a challenge for us at the moment. Anyway, we all have other commitments to think about. Dave and Flea have to get back to the Chili Peppers at some point in time.

**HP:** Let's talk about the album. Where did the live recordings come from?

**SP:** Over the years I held on to every one of the board tapes that were recorded at our shows. I kept them in my closet at home, just knowing that one day I'd find a use for them. When we started to discuss getting this project together, I brought those tapes out and started wading through more than 500 of them. It was quite a job, but it was actually

kind of interesting to hear how certain songs evolved over the years. I narrowed perhaps 50 versions of each song we used on the album down to the best one or two.

**HP:** What was your criterion for choosing the best version—sound quality, musical energy, overall vibe?

**SP:** All those things played a role in what I selected. Some of the tapes that made the final cut may not have been the greatest from a technical point of

# JANE'S ADDICTION TO BE OR NOT TO BE?

BY SPENCER FINE

**T**he return of Jane's Addiction certainly ranks as one of the most heralded and exciting rock and roll events of the late '90s. Six years after this legendary unit broke asunder from a variety of internal and external pressures, vocalist Perry Farrell, drummer Stephen Perkins and guitarist Dave Navarro (along with "guest" bassist Flea), have reunited to bring their special brand of hard-hitting, thought provoking, and eminently incendiary music back to the Jane's-starved masses. With the release of the group's "greatest hits" disc, *Kettle Whistle*, J.A. has returned to the rock scene with a bang, quickly silencing those who believed that Farrell's often unpredictable behavior and the group's outwardly outrageous stance were out of touch with the 1998 rock and roll world. Recently we caught up with Perkins to discuss these and other matters concerning the triumphant return of Jane's Addiction.

**Hit Parader:** First of all, why has the band refused to call this get-together a "reunion"?

**Stephen Perkins:** I know that Perry has stated that without all the original band members taking part, this really can't be a reunion. We asked Eric A to join us, but he didn't want to, for whatever reason. That's why we joking refer to it as our "relapse". It's great that Flea's come aboard because not only has he been a fan of the band's for a long time, but obviously he already has

PHOTO: GEORGE DESOTA



view but they had the right attitude. Some of them are tapes taken right off the sound board, and those obviously have the best quality. But if I happened to remember a particular show having a fantastic vibe, or if the energy was

the Crush Bar on Yucca Street in Hollywood. At the time, Dave and I weren't 21, so we weren't allowed into the club until the band was announced. Perry went and got us a six-pack of beer, and we drank it in a car outside

the club while we waited to go on stage. Then we had to vacate the premises right after the show. But the music that night was really hot, and I believe that song reflects Jane's Addiction at its best.

***"Over the years I held on to every one of the board tapes that were made at our shows."***

there, even if it's not the best recording, then I tended to lean in that direction. We wanted to present songs that represented the kind of energy that was going on around us.

**HP:** There are three new songs on the disc that have never before been released. Why?

**SP:** We played them in concert a few times, but they just never made it onto an album. *Slow Divers*, for example, is a very psychedelic song we had been working on for a while. Dave is on keyboards, Eric's on acoustic guitar, I'm on bongos and Perry's singing. This was the song we opened up with at the Roxy in Los Angeles back in 1987. That track didn't make it onto a live record we were planning at that time, but we said we'd save it for another occasion, and apparently this is it.

**HP:** Tell us about the background of the other unreleased material.

**SP:** The version of *City Song* is just Dave and Perry recording alone in the studio. Someone gave me directions to the studio we were using on that occasion, and somehow I never made it to where I was supposed to be on time. I spent hours driving around looking for this studio, while Dave and Perry were already hard at work recording this song. Eric didn't find the right place in time either. It's a great song though, about living in the city, using whatever is around you for life support. It's very interesting.

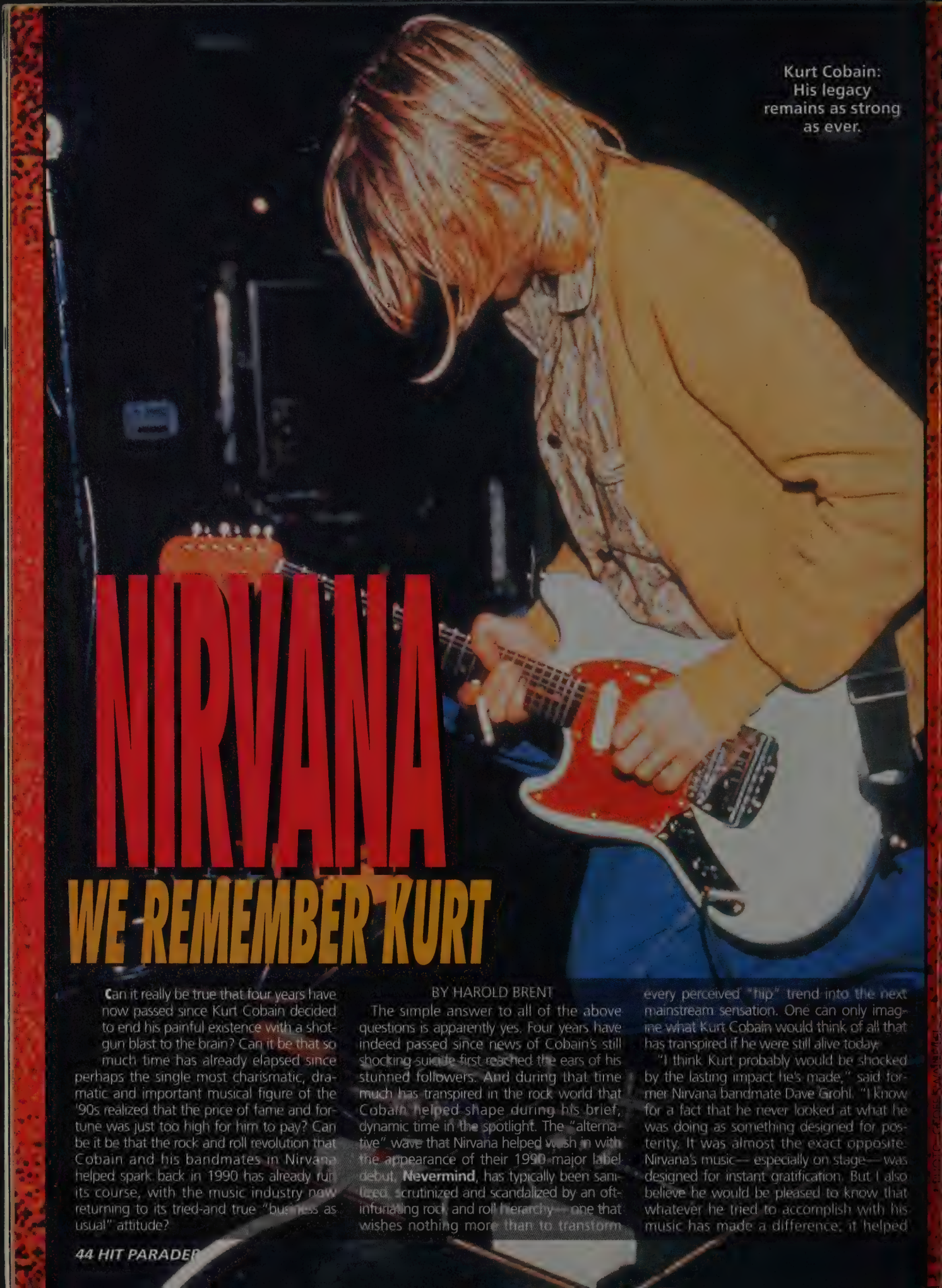
**HP:** Do you have a favorite track on the album?

**SP:** That's hard to say because *Had A Dad* is a killer, and some of the live stuff from the 1990 Hollywood Palladium show, especially *Up the Beach* and *Three Days* are really good. But one of my favorites is definitely *Whores* which is a board tape from a 1986 show at a place that was then called the Pyramid. Now it's

Dave Navarro  
Breaking new  
guitar ground.







Kurt Cobain:  
His legacy  
remains as strong  
as ever.

# NIRVANA

## WE REMEMBER KURT

Can it really be true that four years have now passed since Kurt Cobain decided to end his painful existence with a shotgun blast to the brain? Can it be that so much time has already elapsed since perhaps the single most charismatic, dramatic and important musical figure of the '90s realized that the price of fame and fortune was just too high for him to pay? Can be it be that the rock and roll revolution that Cobain and his bandmates in Nirvana helped spark back in 1990 has already run its course, with the music industry now returning to its tried-and-true "business as usual" attitude?

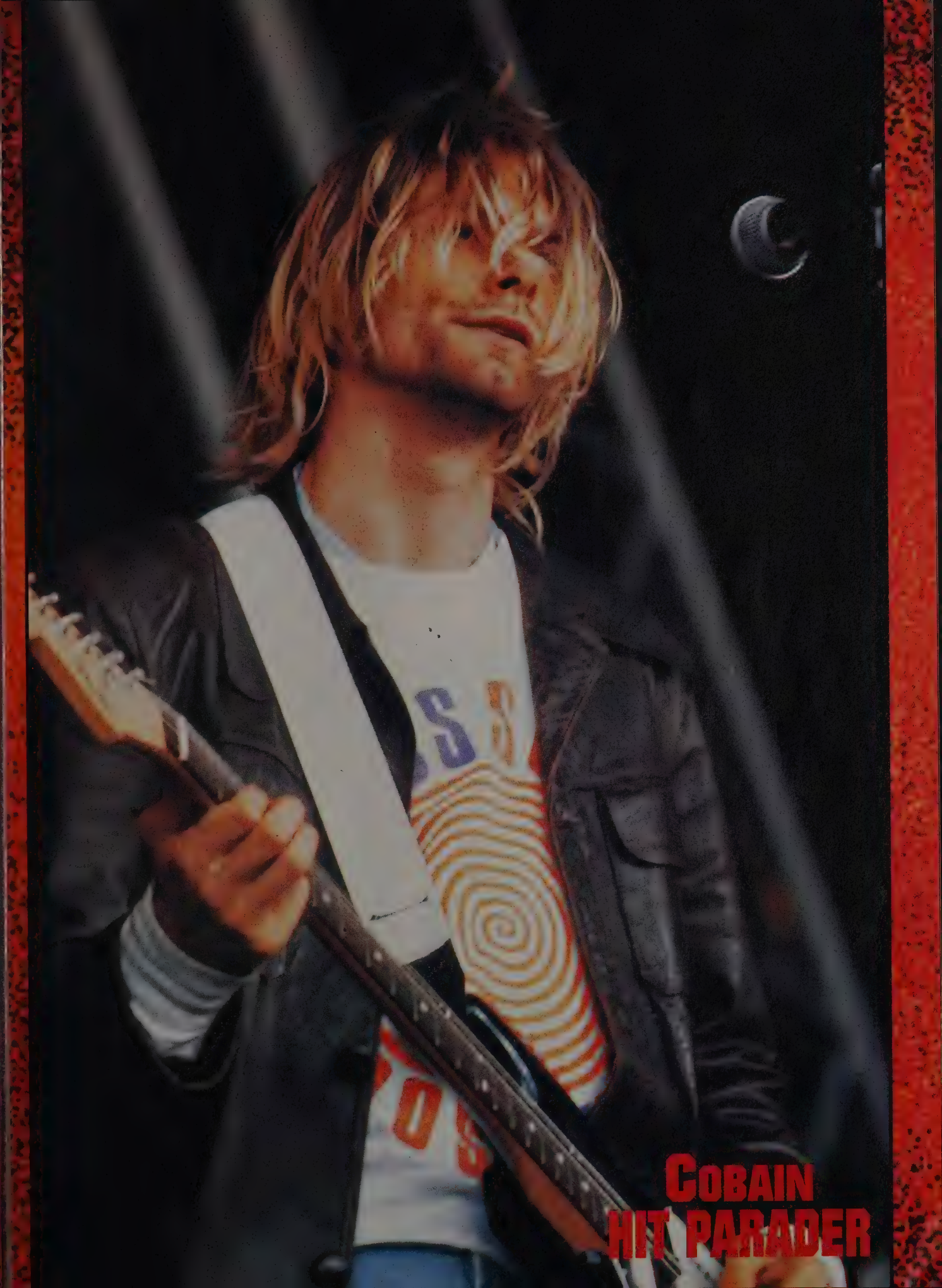
BY HAROLD BRENT

The simple answer to all of the above questions is apparently yes. Four years have indeed passed since news of Cobain's still shocking suicide first reached the ears of his stunned followers. And during that time much has transpired in the rock world that Cobain helped shape during his brief, dynamic time in the spotlight. The "alternative" wave that Nirvana helped wash in with the appearance of their 1990 major label debut, **Nevermind**, has typically been sanitized, scrutinized and scandalized by an oft-infuriating rock and roll hierarchy—one that wishes nothing more than to transform

every perceived "hip" trend into the next mainstream sensation. One can only imagine what Kurt Cobain would think of all that has transpired if he were still alive today.

"I think Kurt probably would be shocked by the lasting impact he's made," said former Nirvana bandmate Dave Grohl. "I know for a fact that he never looked at what he was doing as something designed for posterity. It was almost the exact opposite: Nirvana's music—especially on stage—was designed for instant gratification. But I also believe he would be pleased to know that whatever he tried to accomplish with his music has made a difference; it helped





**COBAIN  
HIT PARADER**



A full-page photograph of Kurt Cobain performing on stage. He is wearing a red and black horizontally striped sweater and has his signature messy blonde hair. He is holding a black electric guitar and singing into a microphone. The background is dark, and the lighting is dramatic, with a strong red light source on the left and a blue light source on the right. The text "KURT COBAIN HIT PARADER" is printed in white, bold, sans-serif capital letters in the bottom left corner.

**KURT COBAIN  
HIT PARADER**



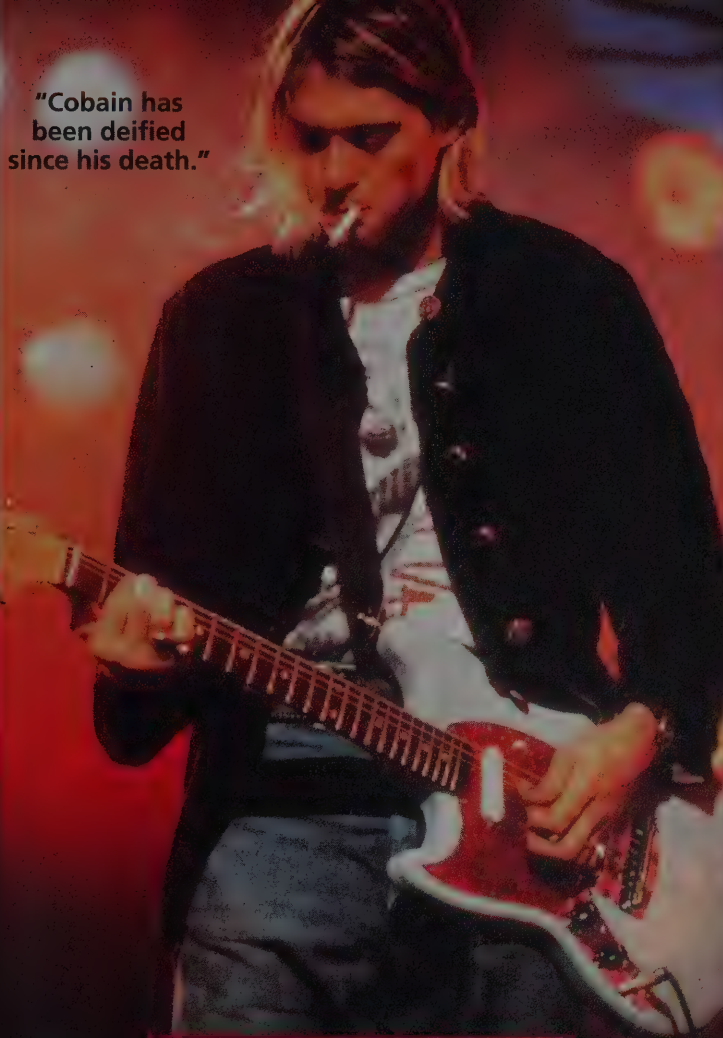
change the face of rock and roll and its provided hours of pleasure to countless fans around the world."

As it to highlight Grohl's words, the latest sales figures for Nirvana's back album catalog reflect the fact that Nirvana remains a potent commercial force nearly a half-decade after the band's premature demise. With their discs continuing to sell more than a million copies a year worldwide, and demand for Nirvana-related merchandise and information at an all-time high, it seems safe to say that Cobain's impact on the rock sphere continues to grow with each passing day. Like Hendrix, Morrison and Lennon before him, in death Cobain has assumed a larger-than-life persona. No longer is he a flesh and blood musician able to be torn asunder by the barbs of superstardom. Rather he has now emerged as a true musical martyr, a rock and roll visionary who helped lead the form from the artistic wasteland of mousse-abusing heavy metal to the promised land of true artistic expression.

True, Cobain's music was filled with an almost palpable angst and anger, reflecting a pathos that was near and dear to the hearts of his listeners. But also housed within those now-infamous Nirvana odes to pain and despair was almost always a melancholy sweetness, a tongue-in-cheek humor that helped take the biting edge off of such tunes as *Smells Like Teen Spirit* and *Lithium*. The multi-faceted aspects of Cobain's approach, as well as the sheer overpowering energy the band put forth both on album and on-stage, served to make theses songs—as well as Nirvana's entire musical stance—palatable to not only the rock and roll masses but also to the powerful factions at rock radio and MTV. The net result was to transform Cobain, Grohl and Krist Novoselic from a band operating on the very periphery of rock's outer circle to a group functioning at the very hub of the musical world.

"Nirvana's success is the story of '90s rock," a music industry veteran explained. "Try to remember what the music scene was like in late '89 and early '90. You had the last vestiges of 'hair metal' hanging around making some of the most insipid, stupid and sexist music ever heard. Then, seemingly out of nowhere, a song like *Smells Like Teen Spirit* starts to pop up on MTV. Almost overnight it seemed as if everyone realized that the Big Change was underway. The hair

**"Cobain has been deified since his death."**



**"Kurt would have been shocked by the lasting impact he's made."**

bands were out, and the so-called 'grunge scene' was in. Of course, within a few years that whole Seattle movement—which Nirvana started—had also been turned into something insipid by the music industry, but that certainly wasn't Nirvana's fault. They made a stand that will be fondly remembered for as long as people listen to rock and roll."

It does, in fact, seem as if Nirvana's rock and roll stand may very well last forever. While the music biz continues to go through its predictable twists and turns in 1998 seeking new and exciting ways to titillate the music-hungry throngs, the rock-solid sounds made by Cobain and Nirvana remain beacons of light cutting through the murky waters of rock history. Like few performers before him, Cobain's work has managed to defy the ravages of times...and of critics. Despite the often anguished nature of his lyrics, and the tortured nature of his soul, Cobain was, is and will always be a favorite figure among those who analyze the various vagaries of this thing we call rock and roll.

"Cobain has been deified since his death," stated one noted rock journalist. "But the fact is that even before Nirvana

was signed to a major label, they were critical favorites. The rock press was always very supportive of him. Since his suicide, things have gone in a somewhat unexpected direction. I think a lot of people believed his impact would quickly dissipate as new styles and new rock and roll heroes came along. That certainly hasn't been the case."

In death, Cobain's work has assumed a timelessness reserved for only the greatest of artistic figures. Perhaps a hundred years from now new generations of fans will be listening to, and analyzing his efforts much as we do with the likes of Brahms and Beethoven today. In every way, shape and form Kurt Cobain was the voice of his generation, the unwitting spokesman for a mass of humanity often too frail, too reserved and too unimportant to have their hopes, dreams and fears truly heard by those empowered to remedy their situation. Through his lyrics and his melodies, Cobain became the hero for these down-trodden Gen X souls—their knight in not-so-shining

armor, armed only with a guitar, an amp and a unique ability to put his own frustrations into word.

Of course, it was those same angers and frustrations housed deeply in his heart that served to eventually do in Cobain. Rather than being the martyr he now appears to be in death, in life he was actually the frailest of beings—one far from immune from the slings and arrows presented by each of life's problems. He suffered from bouts of depression. He battled against alcoholism and drug addiction. And he tried to blame his myriad problems on the uncaring nature of stardom, of feeling his soul being ripped asunder by forces hiding around every bend in the seemingly never-ending rock and roll highway. Perhaps death was Cobain's only escape from what he viewed as life's harsh realities. Perhaps he was merely too scared to face his fast growing responsibilities square in the face.

Perhaps Kurt Cobain's true epitaph has yet to be written. Only the passage of time, and the on-going meanderings of the rock and roll form will provide the proper substance for such an analysis. All we can say four years after his death, however, is that we should all give thanks that he chose to grace us with a musical library that will not only outlive Cobain's own memory, but will most likely outlive humanity itself.



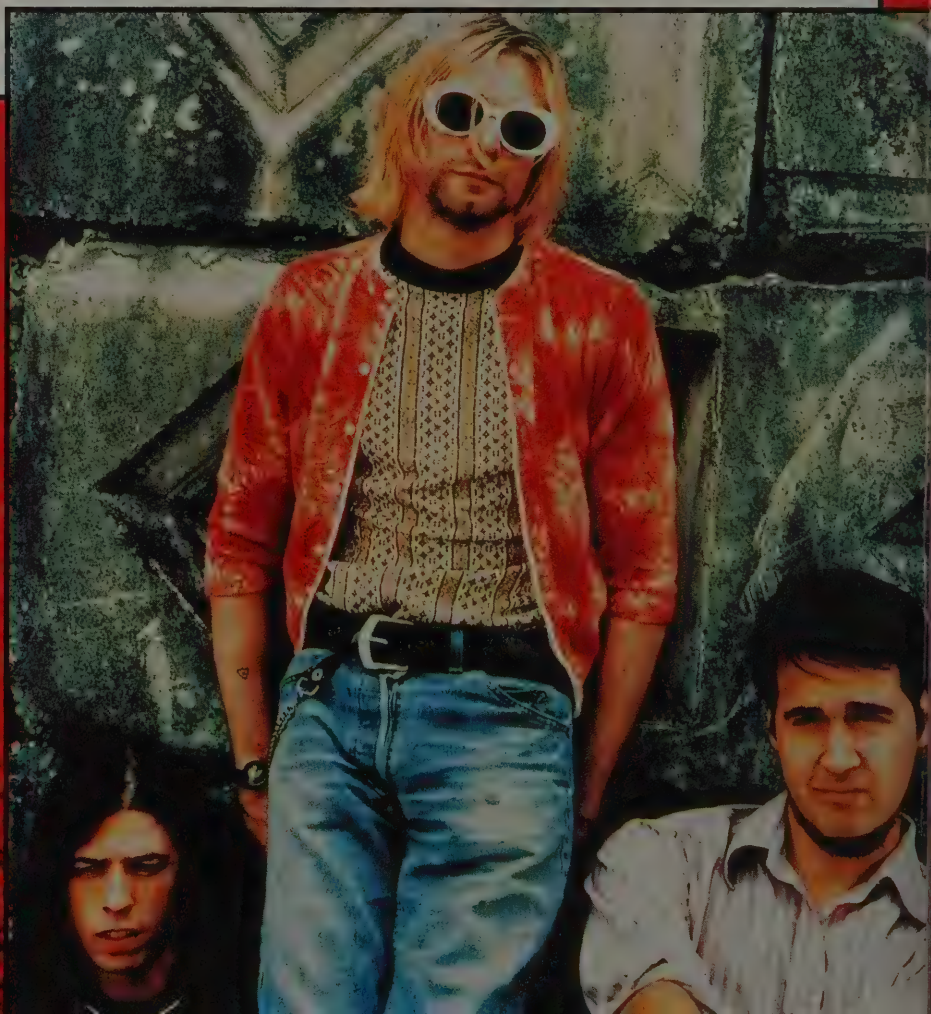
# THE ULTIMATE NIRVANA QUIZ

**Y**ou own all their albums—both major label and indie, you've watched every video at least a thousand times and you sat front-row for half a dozen of their concerts. Yup, you think you know *everything* about Nirvana. Well buster, here's your chance to put up or shut up. Take a crack at our Ultimate Nirvana Quiz, 25 questions designed to separate the pretenders from the Real Thing. Sure, some questions are *too easy*—we don't want all of our readers to feel like total dweebs, after all. But if you can answer at least 20 of our brain teasers about Kurt, Krist and Dave, then you unquestionably deserve the title of Nirvana Master.

1. What was the title of the demo tape record by Kurt Cobain and the Melvins' Dale Crover in 1985?
2. Name the school where Cobain first encountered Krist Novoselic.
3. Which rock personality was Kurt Cobain married to?
4. What was Nirvana's original lineup?
5. Who produced Nirvana's original 10 song demo tape?
6. Name the four drummers that have appeared in Nirvana.
7. What was the "A" and "B" side of Nirvana's first Sub Pop single?
8. Who was Nirvana's original second guitarist?



48 MY PARADER





9. Who was their last second guitarist?

10. What was the total amount of money spent on the recording of **Bleach**?

11. What was the name of the 1992 disc that featured Nirvana B-sides and rarities?

12. Which two guest musicians joined Nirvana during the taping of **MTV Unplugged**?

13. Where did Nirvana perform their final U.S. concert?

14. Nirvana's April, 1993 concert in San Francisco was performed to raise awareness for what important political issue?

15. On what label was the *Blew* EP released?

16. What band was Dave Grohl in directly prior to joining Nirvana?

17. Who produced **Nevermind**?

18. What breakthrough song (and Nirvana's first major label single) has been hailed as "the anthem of a generation"?

19. What major label signed Nirvana after their stint at Sub Pop?

20. On what date did **Nevermind** first reach the top of the sales charts?

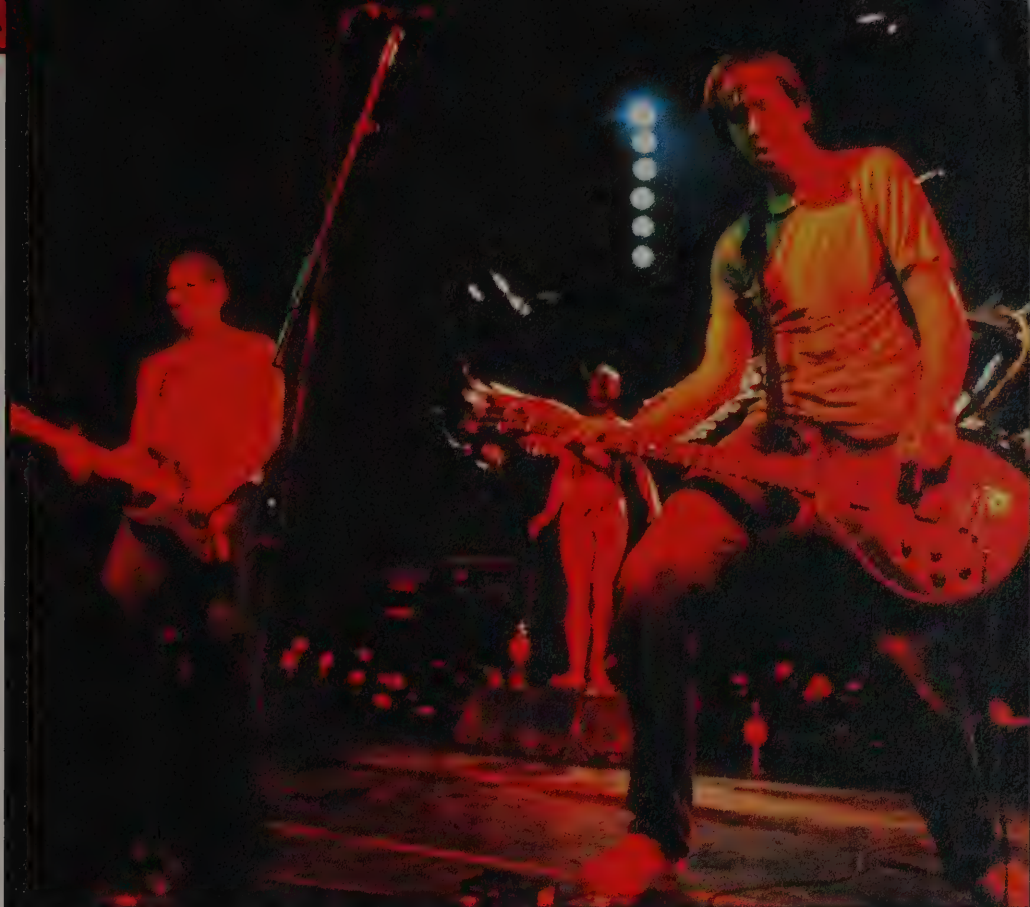
21. What Mudhoney member was briefly the drummer for Nirvana?

22. What brand of guitars did Kurt Cobain favor?

23. Name Kurt Cobain's daughter.

24. On what date did MTV first run Nirvana's **Unplugged** performance?

25. On what date did Kurt Cobain commit suicide?



## ANSWERS

1. Fecal Matter
2. Grays Harbor Institute Of Northwest Crafts
3. Courtney Love
4. Kurt Cobain, Krist Novoselic, Aaron Burckhard
5. Jack Endino
6. Dave Grohl, Dave Foster
7. Love Buzz
8. Jason Everman
9. Pat Smear
10. \$606,170
11. **Incesticide**
12. Chris and Curt Kirkwood
13. Seattle
14. Rape survivors in Bosnia-Herzegovina
15. Tupelo Records
16. Screaming Vics
17. Butch Vig
18. Smells Like Teen Spirit
19. DGC
20. January 11, 1992
21. Dan Peters— who performed one show with the band
22. Fender Stratocasters
23. Frances Bean
24. December 24, 1993
25. April 8, 1994







**HIT PARADER**  
**COLLECTOR'S**  
**FOUR**  
**YEARS**  
**AFTER**  
**HIS DEATH,**  
**WE REMEM**







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# KURT COBAIN

HIT PARADER

BY JEFF LABRECQUE



**T**heir first two albums have sold a combined total exceeding ten million copies. They've packed arenas around the world, ranking as one of the most successful touring acts of the '90s. Their songs fill radio airwaves, their videos dominate MTV playlists, and their faces grace the covers of both mainstream and industry publications. Yet for all their considerable accomplishments, Bush still too often receive back-of-the hand treatment from taste makers and trend shakers both here and abroad.

Band vocalist/guitarist Gavin Rossdale can smile knowingly over such a situation,

growing disdain, and the few State-side acts that have managed to break through tend to be hipper-than-thou, angst-filled riff merchants, Bush proved they had the style, attitude and sound needed to break through to a wide-ranging international audience.

Ironically, as the band's world-wide success has continued to expand at an almost exponential pace, they continue to struggle at home. There, the fickle British rock crowd often seems too fixated by the quirky elements of "electronica" or the pathetic sounds of Spice Girl-style pop to even give Bush and their ilk the time of

European music scene. All we ever wanted to do was make a statement about the health of this band."

Unquestionably the health of Bush in early 1998 seems to be nearly picture-perfect. With **Deconstructed** selling well, and the group's video for *Mouth* (which was also featured in the soundtrack for the movie *An American Werewolf in Paris*) emerging as one of their most popular clips ever, it seems that the group currently enjoys an almost pervasive presence on the music world. Somewhat strangely, just as all this "action" is taking place, the band members themselves have chosen to remain far away from the scene, taking a well deserved break from the rigors of the rock and roll lifestyle. How long this vacation will last is still anyone's guess, but best estimates concerning when Bush might return to the work place now point towards the fall as the most logical starting point.

If the band were to write material through the summer, then record in the fall, they'd be well prepared to have their all-important next disc ready to go for the '98 Christmas season. Then they could return to the tour trail in early '99, and

# BUSH

and he can shrug his shoulders in mock indifference. However, it's no secret that deep inside his artistic soul Bush's lack of critical support has begun to rankle the normally unflappable Mr. Rossdale. He won't come right out and admit it, and certainly the band's incredible commercial success has done much to dampen any impact that the group's critical limitations may present. But there seems to be little question that at this critical juncture of their career, as their third disc, **Deconstructed**, continues its climb towards platinum paradise, Rossdale and bandmates Nigel Pulsford, Robyn Goodridge and Dave Parsons may well be willing to trade a fraction of their astonishing sales success for a healthier dose of critical acceptance.

"I think it's human nature to want people to like what you do," Rossdale said. "But we are more interested in having our fans enjoy our music than in focusing too much of our attention on the media. The critics were never particularly supportive of us, yet we've managed to succeed. They compared us to Nirvana. They compared us to Def Leppard. Too few ever seemed to actually listen to what we were doing."

Despite their lack of critical acclaim, Bush have unquestionably left what may well turn out to be a permanent mark on the '90s music scene. Perhaps no other recent European hard rock unit has been able to conquer the often-stringent, cross-cultural, over-politicized, highly-unpredictable bounds of the rock world with the aplomb of this London-based band. At a time when the hard rock form itself has increasingly been looked down upon with ever-

## REBELLIOUS SPIRIT

day. But Rossdale and Co. seem convinced that the tastes of the world's rock market are about to change—and it will be a positive change for everyone who likes their rock solid and their music loud. It may not happen tomorrow, it may not even happen next month, but the members of Bush

BY WINSTON CUMMINGS

*"It's human nature to have people like what you do."*

fervently believe that rock and roll is still very much alive and well—even if they want no credit for helping to revitalize the form's flagging fortunes.

"Every time a band comes along and sells a few records, they're made out as some sort of saviors," Goodridge said. "I think that may well be the last thing we should be called. We're just musicians who play music. That's really all there is. We understand that with a little success comes other things—including media scrutiny of both our personal and professional lives—but that should never take the focus away from the music. We never had any intention of trying to make any sort of statement concerning the health of the

keep the Bush rock and roll express careening along in high gear right through to the Millennium. While the band members shake their heads knowingly when such a schedule is presented to them, they're all quick to state that their main goal at the moment is to get as far away from tour schedules, recording deadlines and time restrictions as they can. It's time for Bush to bask in the glory of their success...at least for a little while. They know that critics may never love them, and they've come to accept the notion that the fans back home in England may never fully embrace them. But for the moment, Bush can live with all that. They're rich, they're famous and they're content. Not bad for a bunch of blokes who just four years ago were just trying to make enough money from their music to give up their day jobs.

"That's true," Parsons said. "We certainly have come a long way. It's really hard for me to believe that so much has happened in a relatively short period of time. It seems like only yesterday that the first album was about to come out. So much has happened to us since then. We held some of the strangest jobs in the world while we waited for the band to break. We painted houses, worked in a take-out sushi restaurant and were short order cooks. Believe it when I tell you that being in a successful band is a lot more fun than any of that!"





**GAVIN ROSSDALE**  
**HIT PARADER**



# AC/DC

## 'THUNDER ALERT'

BY ROB ANDREWS

**A**ngus Young couldn't stop smiling. AC/DC's pint-sized guitar demon was seated behind a huge desk at his record label's New York headquarters looking almost waifish. He was his typical ball of nervous energy, continually brushing his long brown hair from in front of his eyes, tugging on his black T-shirt, and absent-mindedly swinging his sneakered-feet back and forth beneath the richly upholstered chair upon which he was ensconced. No, Angus may not have been dressed in his trademark schoolboy suit, and his customary Gibson SG was nowhere in sight, but there was no mistaking this now 43 year-old rock and roll legend as he waded through a long day's worth of press briefings. Angus was in the Big Apple to help promote AC/DC's new "greatest hits" boxed set, **Bonfire**, and even the notion of such a collection had the usually reserved Mr. Young grinning from ear-to-ear.

"When you start a band, you never even dream of one day having something like this," he said. "At first all you concern yourself with is just making good music, and maybe getting a little recognition. If things grow beyond that, you're really very lucky. For AC/DC it's really been an amazing ride from start to finish. There have been good times and there have been sad times, but to look back on what we've accomplished is really quite special for me. But the more I think about it, the one thing I realize is that the desire to create good rock and roll music is the one thing that's stayed constant throughout all the years."

It's long been the dream of many hard rock fans to get all of AC/DC's high voltage hits together in one place in one time, and with the release of **Bonfire** that dream has become a reality. It seems almost trite to say that few bands have played a more important role than the legendary Thunder From Down Under in shaping the style, sound and attitude of the hard rock world. From their earliest days in the mid-'70s when the late Bon Scott served as the band's dual focal point with the ever-present Angus, right up through their latest Brian Johnson-fronted creations, AC/DC has remained the unquestioned kings of riff-rock—the band that has done more with a mere three chords than anyone since the very invention of the electric guitar.

With the release of their new boxed set AC/DC's true rock and roll legacy begins to come into better focus. Long derided by critics for their simplistic approach and cartoon-like stage antics, few can now deny that this unit has solidified their place in the heavy metal pantheon. **Bonfire** features the expected dose of mega-octane area rock hits like *You Shook Me*, *Hell's Bells* and *Highway To Hell*, as

well as a vast array of previously unreleased and little-heard material designed to please the tried-and-true AC/DC fanatic. By doing so, the set attempts to provide a detailed overview of the band's two decade-long impact on the rock world. But mere music alone can never hope to capture the true spirit of this unique band, and the boxed set's accompanying graphics help provide at least an indication of the on-stage frivolity that has always been one of AC/DC's primary calling cards.

"I've always viewed AC/DC as a live band, and that hasn't changed," Angus said. "I'm often asked why it takes us so long to finish our albums, and the simplest answer I can come up with is that making songs in the studio is work for us. Playing live is where the fun is. That's why hearing all the songs in a collection like this one is very interesting to me. I hear both Bon and Brian, as well as the hand a variety of producers have had in shaping our music, and obviously a flood of memories come back. Thankfully, most of them are very good memories. Even when I think of Bon, all I have are the warmest of feelings."

Indeed AC/DC's career has been one filled with sensational highs, such as watching their historic disc **Back In Black** sell more than ten million copies, and catastrophic lows—as occurred when the hard-living Scott was found dead in his car in 1979. Each and every episode, however, has served to add additional luster to the band's legend. Quite simply, AC/DC long-ago emerged as the band that couldn't be stopped, the rock and roll power house whose express train could never be derailed. They survived the death of Scott, the personal problems of rhythm guitarist Malcolm Young and the decade-long defection of drummer Phil Rudd. But today, with Malcolm and Rudd both back in the fold, and Angus rocking harder than ever, the future looks just as bright as their past for AC/DC.

"One of the reasons we've always shied away from doing any of these 'greatest hits' things is that to our way of thinking it's admitting that perhaps your best days are behind you," the guitar great said. "I think everyone knows that certainly isn't true with AC/DC. We've been together for nearly 25 years, so in a way this collection

*"When you start out, you never dream of making 'Greatest Hits' albums."*

is a celebration of that fact. But I always laugh when I hear anyone say that this is supposedly AC/DC's last album. Or that the next one is going to be our final tour. How would they know? Anyway, if I were to stop playing rock and roll what would I do with myself?"

Heaven forbid the very notion of Angus ever giving up his desire to lay the meanest guitar riffs this side of Hades. If ever there was a band that was born to rock until they dropped it's undoubtedly AC/DC. With the appearance of **Bonfire**, both the band's long-time fans and a host of newly won converts have discovered the time-honored sounds of this truly unique, truly great band. If and when a time capsule for the 20th Century is finally sealed and a single group is chosen to represent the rock and roll era, here's at least one vote for AC/DC to be that very band. After nearly 25 years atop the rock and roll mountain, AC/DC's credo remains loyal to the time-tested words of Bon Scott himself... "Let there be rock!"

"It's not easy for me to sit here and discuss our music in a very clinical fashion," Angus said. "Sometimes people want to to analyze a song, or even a particular guitar solo, and I get very embarrassed. It's not that I'm not proud of them, it's just that I don't really know what to say. Rock and roll to me has always been something very visceral—something that just comes from the heart and the soul as much as it does from the head. So being able to just pick it apart to discuss it is a very difficult thing to do. My advice has always been—and always will be—to sit back and enjoy it. Don't try to make a big deal about it. Hey, it's just AC/DC."





**ANGUS YOUNG  
HIT PARADER**



# UNION

BY P.J. MERKLE

**T**he general consensus among in-the-know rock and roll fans is that Bruce Kulick and John Corabi both got raw deals. By now most followers of the hard rock scene are well aware of the recent ragged tales that surround both of these veteran musicians. But for those of you who may be wondering what the heck we're talking about, here's the scoop. Kulick was the former Kiss guitarist who was somewhat clandestinely forced out of the band after a decade of service when the Costumed Crusaders reunited their original lineup in 1996. Corabi was the guy invited into Motley Crue when that band parted ways with Vince Neil in 1992. Three years and one album later, however, Corabi found himself out on his ass as the Crue put aside their past differences and got back together with Vince.

To say the least both Kulick and Corabi had more than their pride hurt by their unceremonious partings with their high-profile bandmates—both realized that perhaps their one true chance at lasting fame and fortune went out the window with their departures. Corabi decided to fight back, undertaking a complex legal action against the Crue in order to regain promised back royalty payments for his one album appearance with the band, the disc **Motley Crue**. In sharp contrast, Kulick played the good soldier, agreeing to amicably part ways with Kiss in exchange for the promise that the band would finally release his last efforts with the band—which have now appeared on the recently-released **Carnival Of Souls**. Both Kulick and Corabi assumed that their lives would never quite be the same. They were right.

But now, two years after both rockers suddenly and somewhat unexpectedly found themselves on their own, they once again discover themselves the subject of wide-ranging fan interest. You see, it seems as if the ever-unpredictable winds of rock and roll fortune have now blown these two talented artists together, and the results of their initial labors are about to be unleashed upon a surprisingly anxious rock and roll public under the appropriate band moniker, Union. Even for a pair of rockers who have seen it all and done it all during their combined 20 years of experience in the music world, the recent turn of events that have ended up with them working together on a full-time basis have caught them both somewhat by surprise.

"On one hand it is still a bit of a surprise to

me not to be associated with Kiss anymore," Kulick said. "It's hard for some fans to realize that I was in the band for ten years. That certainly wasn't some part-time job for me. But when the whole situation with Ace and Peter started to develop it wasn't hard for Eric (Singer) and myself to see what was happening. Gene and Paul were willing to give us a retainer, but it wasn't what we were looking for. It was obviously time to move on."

"When I left Motley Crue I imagine I had some bitter feelings," Corabi added. "I kept them to myself for the most part. But then things began to be said that I found extremely distasteful. Nikki (Sixx) was saying one thing to me, and something entirely different to everyone else. I didn't think we had any problems on any level—either personal or

**"We're both happy to be where we are—now we've got a chance to call the shots."**

professional. Looking back, I think both Bruce and I are happy to be where we are. Now we get to call the shots and make some great music."

While they were never particularly close friends prior to forming their new "Union", both Kulick and Corabi had been well aware of each other's talents since the late '80s. Back then, as Kulick toured the world with the Kissters, Corabi was making his mark in L.A. with a hard-hitting blues/metal unit called The Scream. It was from the roster of that band (which released one self-titled disc on a major label before their demise) that Corabi was chosen to join Motley Crue. Never could he have suspected that only a short time later his dreams of glory would be shattered by both apparent fan apathy and problems with the group's own internal chemistry.

"I don't have anything bad to say about anyone in Motley Crue personally," Corabi said. "I think the album we made was really quite exceptional, and I enjoyed going on the road with the band. But I don't think they were ready for the kind of reaction they received without Vince. The fans had viewed

Motley Crue as a brotherhood of four musicians, and while they treated me well, I obviously didn't look like Vince, act like Vince or sing like Vince."

For a period of about a year following his release from the Crue, Corabi wondered where his musical fortunes might eventually carry him. But then a series of fortunate and generally unexpected circumstances brought him in touch with Kulick, and after a few introductory conversations and a couple of late night jam sessions, the two realized that they may have stumbled onto something quite special. Within two months they had gathered together two like-minded musicians, bassist Jamie Huntington and drummer Brent Fitz, and began working on material for their debut disc, **Union**. While they were hoping that a major label might come knocking at their door, when one of America's premier indie outfits agreed to sign the fledgling unit neither Kulick or Corabi was about to say no. They realized their time of retribution—their moment of musical truth—was finally at hand, and they weren't about to let anyone or anything stand in their way.

"A major label's support would have been nice—but it certainly wasn't a necessity," Kulick explained. "When Mayhem came forward with an offer, we realized that we should jump at it. To us it's not about how much money we're going to make, it's about how good the music is going to be. As long as we were working with people who believed in us and wanted to work with us, we were more than content."

So now with their debut effort ready to be released, both Kulick and Corabi are anxious to discover how the rock fans of the world will react to their new batch of rock and roll anthems. From the strident chords of *Around Again* and *Tangerine* to the rugged bluesy feel of *Do You Think About Me* and *October Morning Wind*, this effort sparkles with a variety of classic rock influences and sounds. But the bottom line for this unit is simple; they're not particularly interested in trying to fit into any perceived late-'90s rock movement. Rather their goal is to just make the best rock and roll music they can.

"I'm very happy about moving on," Kulick said. "I think it's destiny that John and I are together. We have a lot to prove to our fans with this band. Right now, we're mainly focused on proving what we can do to ourselves."

# A FRESH START FOR KULICK & CORABI





**BRUCE KULICK  
& JOHN CORABI  
HIT PARADER**



Ozzy Osbourne laughs at the very notion that his recent "greatest hits" collection, **The Ozzman Cometh**, represents some sort of culmination for his 28 year rock and roll career. To his ever-active, ever-inquisitive, ever-wary mind, the disc no more represents the supposed end of the metal line than did 1978's **Sabbotage** or 1986's **The Ultimate Sin**. To Ozzy, this hard-hitting assemblage of his best-known and best-loved solo songs (spiced up by a few tasty chestnuts drawn from the Black Sabbath archives) stands as just another important step in his ongoing career. He's tasted the bitter pill of "retirement" talk before, and he's not about to walk down that path again... unless it's in a pine box.

"No f-ing way," he said with typical bravado. "One of the reasons I had resisted doing any sort of 'greatest hits' collection before was that I just knew that people would want to know if I was retiring again. Well, tell 'em I'm not, and tell 'em very loudly. The fact is that I've never been busier in my entire life, and the busier I am the happier I am. I have my record label to run, and we're already planning another Ozz Fest for some point in the future, so the idea of retiring is totally ridiculous right now."

It certainly does seem that these days Ozzy Osbourne is one very busy rock and roll dude. In addition to spending the necessary time to make sure that the various pieces of **The Ozzman Cometh** fit smoothly into place, as he indicated, the Ozz has been busy with a wide array of other rock and roll projects. But at the moment his main attention remains focused squarely on the promotion of his "hits" disc—the first compilation of Ozzy studio tracks ever offered to the American public. Of course the question now becomes why after nearly 30 years in the heavy metal meat grinder, Ozzy's never before been associated with a "best of" collection, either with Black Sabbath or on his own.

"It just never seemed to be the right time," he said. "I think they were planning on doing one with Sabbath shortly before I left the band, so for some reason that never happened, and as far as my solo career goes, I've always been so involved with making new music and being on the road that the opportunity to do one of these things never seemed to be there. This is the perfect time for it. I've been on the road for most of the year, and I haven't even really begun to give serious thought to the next album. It probably won't be out until the middle of the year at the very earliest. So this was a really good window of opportunity,

so we grabbed it."

Grabbing at opportunity has become one of Ozzy's most recognizable calling cards in recent years. Thanks to the all-knowing support supplied by his wife/manager Sharon, Osbourne has slowly transformed himself from the Metal Godfather to the Metal Mogul—the guy who doesn't miss a trick when it comes to promoting himself, as well as promoting the entire heavy metal cause. Whether it's resurrecting the legendary Black Sabbath war horse at last sum-

Sabbath. That's become my main mission these days."

Of course, some fans may ask why Ozzy couldn't utilize the recently reunited Sabbath to record at least one new track for **The Ozzman Cometh**. While the vast preponderance of the disc features Ozzy solo hits like *Mr. Crowley*, *Bark At The Moon* and *No More Tears*, there's no question that some instantly familiar Sabbath material also plays a major role in making the collection so exciting.

Since the disc already features four Sabbath tracks—including *War Pigs* and *Fairies Wear Boots* taken from long-hidden 1970 Sabbath demo tapes—why couldn't Ozzy have taken the band back into the studio for a few days at the end of the Ozz Fest touring schedule to record a new track or two? Is that really too much to ask? Apparently, it is!

"It was a hard thing to do because of a lot of business things that would have been involved," Ozzy said. "Geezer (Butler) had a solo project that he was anxious to get out there and promote, and Tony had a few things on his agenda as well. It just didn't work out—maybe it will in the future at some

point, who knows? Actually, I was very excited to come up with these 'base-ment tapes'. I hadn't heard them in years,

and they were quite good. They captured all the excitement of early Sabbath...when we would go in and record an entire album in a day!"

Unfortunately for Ozzy, the times when he could go into the studio and emerge with a finished album in just 24 hours are now long in the past. These days making a new disc is a long, arduous process that often takes six months or more from start to finish. Understandably, the Ozz isn't exactly frothing with anticipation in regard to beginning the difficult writing and recording process all over again, but he insists he soon will be doing exactly that. While he refuses to speculate as to exactly when a new Ozzy solo disc may be ready for public consumption, he does insist that he will be working hard on new material throughout 1998. In the mean time, he states that we should all just sit back, relax and enjoy **The Ozzman Cometh** to the max.

"So many artists use 'hits' albums or 'live' as a way to buy some time between new albums," Ozzy said. "That doesn't interest me. I did this one because the demand was there. The fans wanted it. But it doesn't mean that I'm going to take any more time, or any less time between albums. All I can promise is that it will be ready when it is ready."

# OZZY OSBOURNE PEDAL TO THE METAL

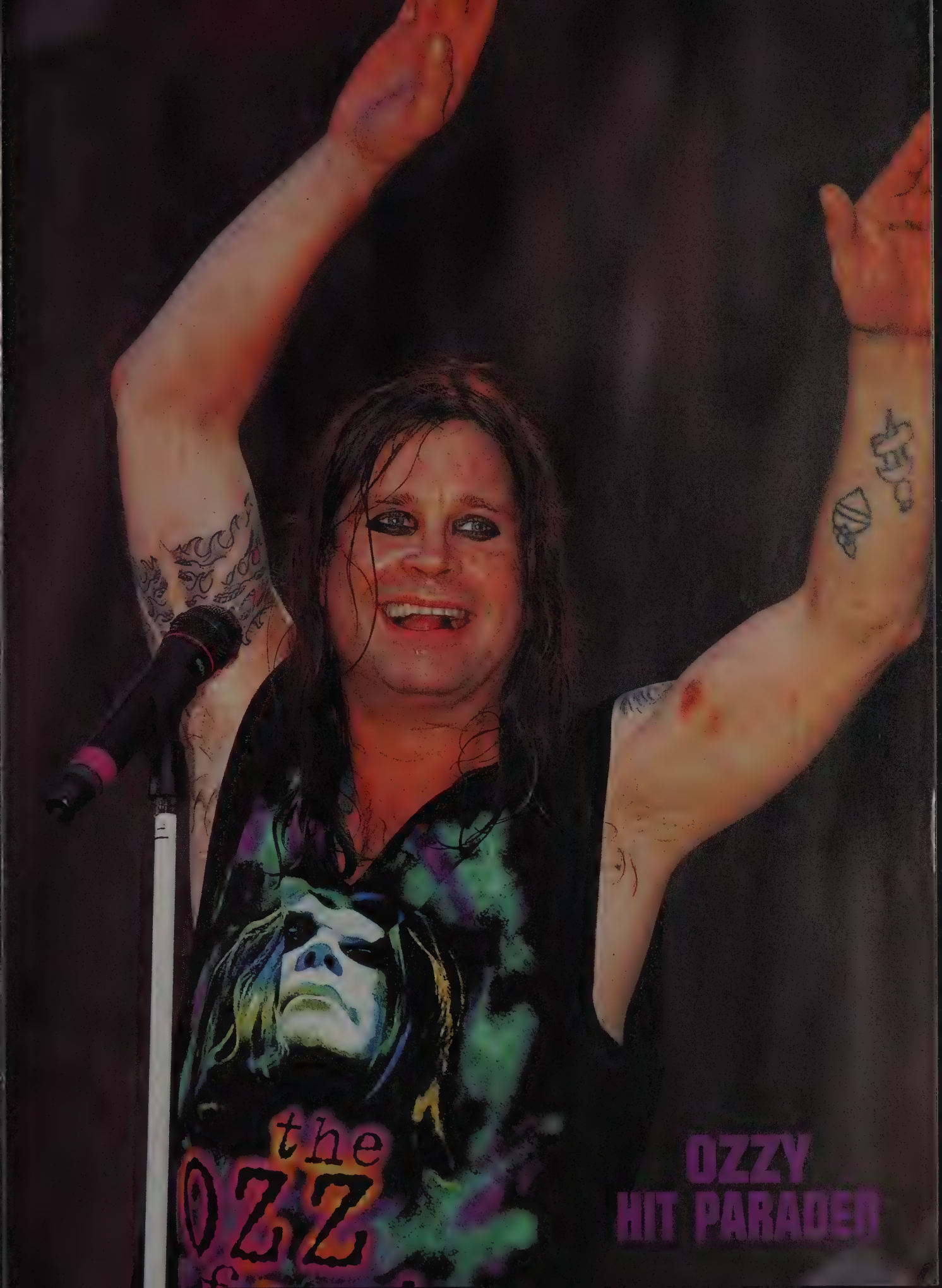
BY ANDREA LEIGH EGGER

*"I've never been busier in my life—and the busier I am the happier I am."*

mer's Ozz Fest, or providing stage opportunities for young bands like Drain S.T.H. and Sevendust, that ol' devil Ozzy has slowly evolved into the patron saint of the heavy metal world. Such a distinction has grown to mean a great deal to this 48 year-old performer who believes that it's now time for him to give something back to the music scene that's brought him so much fame and fortune over the decades.

"I've always said that I don't know where I'd be if it wasn't for rock and roll," he stated. "Maybe I'd be in prison. Maybe I'd be dead. Who really knows? But rock and roll has changed my life—it's allowed me to go places and do things I could have only dreamed about otherwise. That's why it's so important for me to try and do something to keep the music alive. I want to give promising young bands the chance to play on stage, and I want kids to hear bands like





the  
**OZZY**

**OZZY**  
**HIT PARADE**



# OVER THE EDGE

BY VINNY CECOLINI

**NEARLY A DECADE SINCE HELPING** to establish death metal with their classic debut, **Altars of Madness**, Tampa, Florida's Morbid Angel have started chapter two of their illustrious career. **Formulas Fatal to the Flesh** not only marks the debut of new frontman Steve Tucker, who replaces longtime bassist/vocalist David Vincent, but may also be the album that breathes new life into the declining death metal movement.

According to guitarist Trey Azagthoth (pronounced Ats-egg-tote), Vincent's decision to depart at the conclusion of the band's last world tour (which produced last year's live **Entangled in Chaos** album) was the result of "wanting to do other things." There were also the usual musical differences.

"David was moving further and further away from the true purpose of the band," he says. "After (1995's) **Domination** was said and done, I told him I was going to write the lyrics for the band. I could no longer relate to what he was talking about. His lyrics no longer fit my music. My songs are hymns expressing my love and gratitude to the Ancient Ones."

The Ancient Ones are the trio (or triumvirid) of Gods Azagthoth has followed

since the early 1980s and were his impetus for forming Morbid Angel.

"The first is Chth hul hu, which stands for 'I am the living act of God'," he explains. "It's about taking charge of yourself. The second is Habsu, which stands for 'My true will can't be denied.' If you have an idea in your head, act upon it, devise a strategy and make it happen through your body. The third is Amah Ushumgal Anna, which is another name for Tiamat. It stands for 'create myself as well as my world.' It says 'I have the ability to create through my imagination.' Together the three are the keys to a successful effective life."

Azagthoth agrees with late night infomercial king and self-motivational guru Tony Robbins that all humans are created equal, but develop into different, unique beings by the decisions we make.

"Man is capable of being both the most brilliant being on the planet and also the lowest level of slime," says the guitarist.

He believes the message of his band's sixth album is positive, pointing out the real enemies of society: treachery, lying, and deceit.

"It's message is not kill the people, but to take the negativity out of them," he says.

He is also certain that fans will accept the new Morbid Angel and **Formulas Fatal to the Flesh**.

"The music is still ferocious and fast," he says. "And it still has our trademark riffs and timing signatures. Tucker is a different guy, but it's not as if we've hired a Bathory type of singer or a la la la singer. His vocals are deep and growling which is exactly the singer we need."

Although Tucker joined the band in October 1996, it was not officially announced until last August, when the band issued a press release. In the statement Azagthoth wrote that Tucker was "a fresh instrument for the triumvirate of the living continuum—a vessel in which the voice of Chth hul hu-Habsu-Amah Ushumgal-Anna will be heard. We willfully give of ourselves to be their instrument on this earth. Our assembly is the purpose of the 'Me-Gal-Gal' (the Most Precious Divine Ordering Principles of the Living Continuum)."

Now with the band's reins firmly in his grasp, Azagthoth confesses his desire to make Morbid Angel "more like a death metal Van Halen."

"I have always wanted to make my guitar huge and blasting," he explains. "I want to be able to play rhythm guitar, burst out with a quick little solo and have everyone hear it."

"I always enjoyed Hendrix when he played live and just jammed. He'd have a guy up there with him playing backing guitar, but Jimi was up there just busting it out."

"Our new album is going to have a two guitar sound, which I've recorded all of the parts for. Although the band will officially remain a trio when we tour, original rhythm guitarist Richard Brunelle will be playing with



**MORBID ANGEL**





us, so it'll be much more of a jam."

After relocating to Florida from Ohio last spring and realizing a dream when he stepped inside the Mecca of death metal, Morrisound Studios in Tampa last August to begin recording, Tucker is now looking forward to fronting Morbid Angel when they embark on a world tour this winter. After a string of dates in South America and Mexico, the band will venture to Europe for a full-scale invasion this spring.

"I can't wait to play, whether it's in South America or South Florida," he laughs. "This is what I've wanted to do since I've been old enough to want to do something. Last year I was running a construction company and doing remodeling in Cincinnati and now I'm singing and playing bass for Morbid Angel. Man, it's been a crazy year. My passport is clean now, but just wait till this tour is over."

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**IT'S THURSDAY NIGHT AT** New York City's famed CBGB's and Memphis' Another Society are playing in front of just three patrons. Undiscouraged, the band performs the set with the same intensity they would if the club was sold-out. It's with this same attitude and determination that the band have toured the States during the past few years, slowly building a loyal following and releasing a pair of well-received albums, 1995's **One Last Step** and the new **Blood Wrong**.

Frontman Luke John sums it up in a single sentence.

"We do this because there is nothing else we'd rather be doing," he says.

Another Society is a '90s southern-flavored bottom heavy metal act in the vein of Pantera, Crowbar, Down, and Floodgate. John, however, doesn't agree with the comparisons.

"Yeah, some people have said that we have that sound, but I don't hear it," he says. "We've branded our sound chunk rock. It's thick and bottom heavy. You know the guitar sound I mean: chunka, chunka, chunka, chunka, chunka."

In typical fashion, Another Society were conceived nearly five years ago by a group of high school friends (John, bassist Brad Grubbs, guitarist Jason Huckaby, and drummer Daryl Stephens) as a covers-only band. However, while similarly inspired bands fall apart as college looms, the members of Another Society matured as songwriters and musicians, eventually writing original material and recording a demo.

Another Society may not have been an overnight success, but they do have the distinction of signing their first recording contract only eight months after becoming a serious band. Their debut, **One Last Step**, garnered significant radio airplay in Boston, Phoenix and Memphis and led to the band's first tour. Now with their sophomore effort, **Blood Wrong** (produced by Don Gilmore, who also twiddled the knobs for the Soundgarden and Pearl Jam collaboration Temple of the Dog) in stores, Another Society are looking forward to moving to the next level and play bigger venues and bigger audiences. Still, the frontman's main goal for 1998 is simple.

"We are going to tour our balls off and make the record happen," says John.

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**KMFDM LEADER SASCHA KONIETZKO** has tired of the "wall of guitars" that has played a major role in the band's sound in recent years. Still, it does not mean that the band's ninth album, **Symbols** is not as extreme as previous efforts.

The album's title is comprised of five symbols (an explosion, a skull & crossbones, a bomb, a coil, and a fist), each of which represents members of the band. While KMFDM's core line-up are Konietzko, En Esch, and Gunter Schutz, **Symbols** features numerous guest appearances. Skold's Tim Skold, Skinny Puppy's Ogre, Treponem Pal's Michel Bassin, Ministry's William Rieflin, Pig's Raymond Watts, and Beck's Abby Travis contributed to the record.

"At times, KMFDM has been just myself," reveals Konietzko. "But En Esch was quite involved on this album. The line-up changes from album to album."

The seeds of **Symbols** were planted when the band got together in November of 1996 in Konietzko's adopted hometown of Seattle, Washington.

The album's songs were meticulously created and recorded over the next seven months.

"We hung out in my little studio for two weeks and tossed around ideas and recorded some things," recalls Konietzko. "After that, we weeded out stuff and assigned each person with a couple of tracks. Everyone went home and kept on working on it. When everyone came back to Seattle we re-assem-





bled everything. A bunch of stuff went in the trash and then we got together, mixed the new material and recorded our final overdubs.

"I thought the results were okay, but not great. So we went back in, reworked some things and came up with **Symbols**. It was the first time we went over schedule working on an album, but we needed the extra time."

Last summer, the band released their first long form video. Simply titled **Video**, the tape features live footage from their previous two world tours and all seven of their promotional videos. Although the video documents the band from their formation in the early 1980s until 1997, Konietzko does not look at the tape as a closing of a chapter in the band's history.

"**Video** is the first 13 years of KMFD,," he says. "It is what we have accomplished so far." But if it is chapter one, then what will chapter two be?

Surprisingly, Konietzko's wife edited **Video**. "We thought it was better than having the band get too involved," he explains. "Everyone would probably disagree on the content. But she knew exactly what was important."

KMFD will be touring in support of the album throughout 1998, performing in North America, Europe and the Far East.

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**PRIOR TO THE FORMATION** of Mindset in the summer of 1996, the band's hometown of Virginia Beach was not known for its rock bands.

"There has never been a real music scene here," explains vocalist Ronnie. "The city of Richmond, which is about an hour away, has a flourishing music scene, but our area has always been dominated by cover bands. The chance for a group

with original material to make it out here is pretty hard. I guess we've been lucky."

Comprised of members from some of the local cover bands, Mindset originally got together with another vocalist before Ronnie

was brought into the fold.

"The other guy was not working out, but the first time we jammed, there was chemistry," he says.

From the outset, Mindset decided against





trying to become hometown heroes.

"We set our sights a little higher," says the vocalist. "So we played everywhere but Virginia Beach and recorded a demo."

It was not long before they began attracting attention from record labels. After a brief bidding war, the band was inked to Noise Records, who are known for their extreme music roster.

"We've made some enemies in the death metal community," laughs Ronnie. "They're peeved that Mindset is not a true noise metal band. There is a lot of melody in our music. But the label has been real supportive of us. I guess they don't want to be stereotyped as a death metal band."

The band's auspicious self-titled debut is a contradiction in sound. At times their sound is as bottom heavy as Coal Chamber, Korn or Helmet. At other times they are a melodic as Kings X. Produced by Souls at Zero's Drew and Brad, Mindset's debut is one of the most original hard rock albums released in years.

Ironically, the vocalist says the band did not put "a whole lot of thought" into their sound and style when they started writing songs together.

"We knew that we wanted to do something that was fairly heavy, but we also wanted to maintain a sense of melody," he says. "And we've always been into experimenting with different guitar tunings, which has resulted in some Korn comparisons."

"Our song *If the Devil Wore Adidas* has received quite a reaction. But the lyrics have nothing to do with bands that wears Adidas merchandise. We're not about to put down bands, especially ones we don't even know. The idea behind the song is actually about people who jump on bandwagons. It's just an observation. That song and a few others on the album are supposed to be tongue in cheek."

Since completing the recording of the album, the band has "toured up and down the East Coast a couple of times and visited Europe."

"Europe was surreal," says Ronnie. "The feeling is impossible to describe."

Recently, the band completed the first leg of what the vocalist describes as Mindset's first real tour. After finishing up touring obligations in early 1998, the band hopes to begin work on their sophomore effort.

"The rest is not yet history," laughs the vocalist, "but hopefully it's headed in the right direction."

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**RECOGNIZED AS ONE OF** the pioneers of the Swedish metal sound, Entombed have been creating great music for over a decade. It's surprising that their latest, and arguably best effort to date, **To Ride, Shoot Straight and Speak the Truth**, is only the band's

fourth full-length album.

It's been nearly 5 years since the band released its most successful album, **Wolverine Blues**. While some longtime fans were alienated by the reprint of a classic Wolverine comic book that was part of the cd booklet, the band enjoyed a triumphant U.S. tour before disappearing from sight.

"We spent a long time getting out of our contract with Earache," explains guitarist Alex Hellid. "We were really unhappy with them. We explained that to them, but it took the label over a year to let us go."

Searching for a new home, the band began attracting interest from a number of labels, including EastWest Records in Europe, who ended up inking the band. However, Entombed's luck did not change. By the time the album was completed, the staff at the label who had courted the band were gone. Fearing the worst, the band pur-

chased back the rights to their record and once again, began shopping around for a new label. They finally found a suitable home in Music For Nations in Europe. Released to critical acclaim throughout the rest of the globe last spring, the album was finally issued in the States on Halloween.

"In retrospect, it has been worth the hassle," says Hellid.

During their recording hiatus, the band also experienced internal problems. Long-time bassist Lars Rosenberg was ousted and replaced by Jorgen Sandstrom. Recently, drummer Nicke Andersson quit to concentrate on his other band, Helicopter, who are currently enjoying major success in Europe. Still, the future for Entombed (which also includes vocalist L-G Petrov and guitarist Uffe Cederlund) looks bright. After an extensive tour of Europe, the band is planning a full scale U.S. invasion.





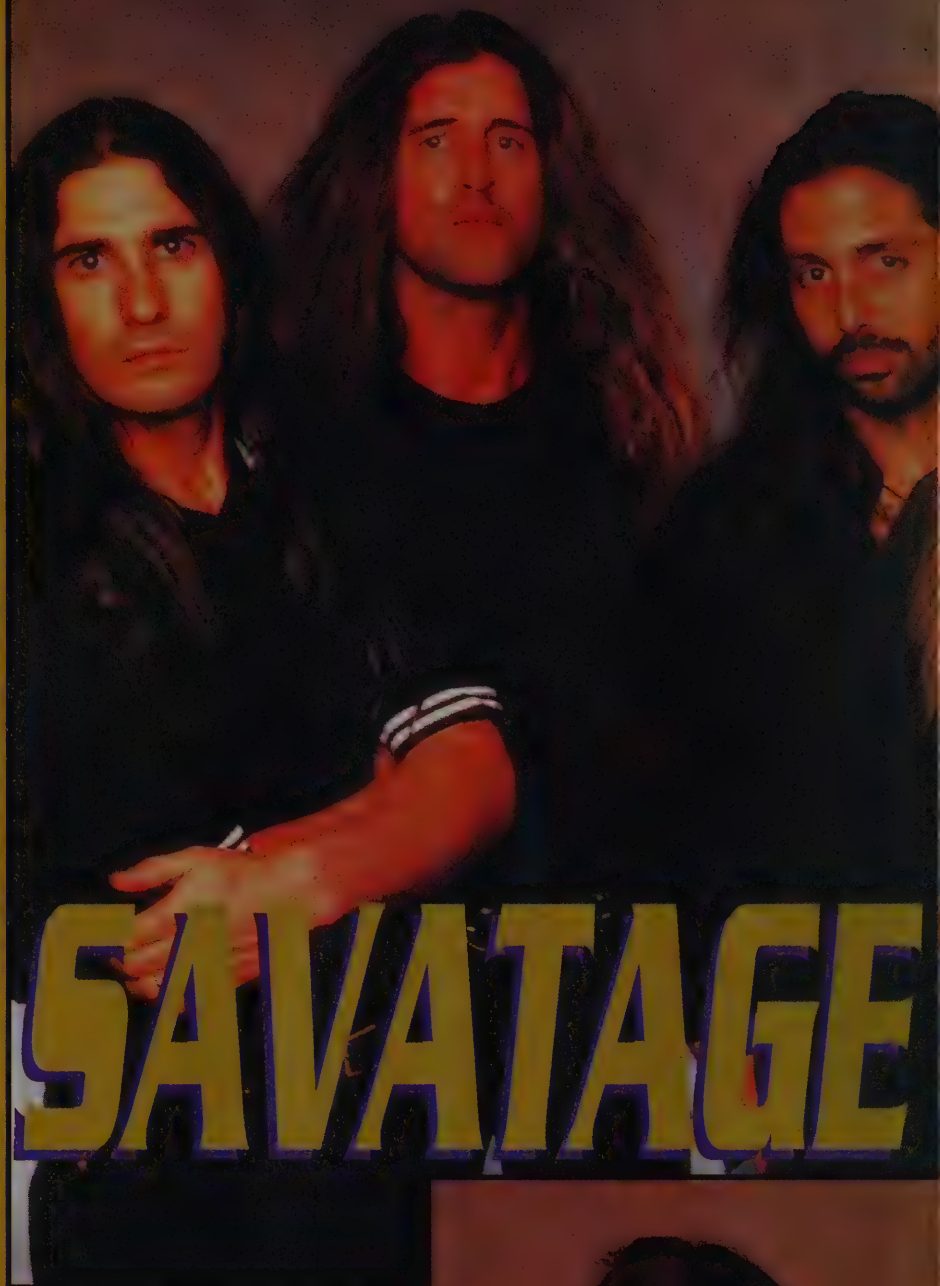
**Y**ou've got to hand it to Savatage. Here's one rock and roll band that's never let the grandiose nature of a musical project serve to intimidate them in any way, shape or form. From their earliest days in the mid-'80s as a rather one-dimensional heavy metal unit, this Florida-based unit has evolved into one of the most cerebral, challenging and entertaining bands currently inhabiting the rock realm. Comparisons to the likes of Queensryche, Rush and Dream Theater seem obvious, yet somehow trite. Quite simply, during their 15 year career Savatage have emerged as a band totally unto themselves.

Sound like we're doing nothing more than regurgitating a bit of publicist-driven hyperbole? Well, maybe so... but consider this: The band's last album, **Dead Winter Dead**, served as a multifaceted rock opera capturing the angst and anguish of the on-going war in Bosnia. And their latest opus, **In The Wake Of Magellan**, delves head-first into the strange story of true-life high seas drama in the highly stylized manner that the band's fans claim only Savatage can pull off. Apparently this is one band determined to expand the fast-cars, bleached-blondes image that still lingers around so much of the hard rock world.

"We like to tackle projects that have some meat on them," said vocalist Zak Stevens. "It's so easy to just go into the studio, lay down a few good guitar riffs and come up with a song. For us, there's got to be more to it than that. We're not trying to write over the heads of the average rock fan—we're just trying to give 'em something to enjoy. There's more to life than singing about how miserable you are, which seems to be the thing in the '90s. There's a whole world out there filled with problems and with wonders—we want to explore all of it through our music."

If truth be known (and would this be **Hit Parader** if we didn't present the truth, the whole truth and nothing but the truth?), the recent musical musings of Savatage aren't always exactly what they appear to be. Anyone even remotely familiar with this band's history is well aware that few bands in rock history have ever gone through more turmoil and change than Savatage, with only one original band member, returning vocalist Jon Oliva, remaining in the group's current lineup of Stevens, guitarist Al Pitrelli, drummer Jeff Plate, guitarist Chris Caffery and bassist Johnny Lee Middleton.

When lead guitarist Cris Oliva was killed in a tragic auto crash in 1994—with his brother Jon then temporarily leaving to assume songwriting and



"executive producer" responsibilities—the band's last links with their past all but disappeared. It was then that the group's long time producer, Paul O'Neill, stepped forward to help lead the band to new creative heights. It was O'Neill (who also fronts the successful side-project, the Trans-Siberian Orchestra) who provided Savatage with the impetus and the means through which to throw off the shackles of rock predictability and reach for new heights of artistic expression. As shown both on **Dead Winter Dead** and **In The Wake Of Magellan** O'Neill has succeeded on all fronts.



**"We've always enjoyed tackling pro**



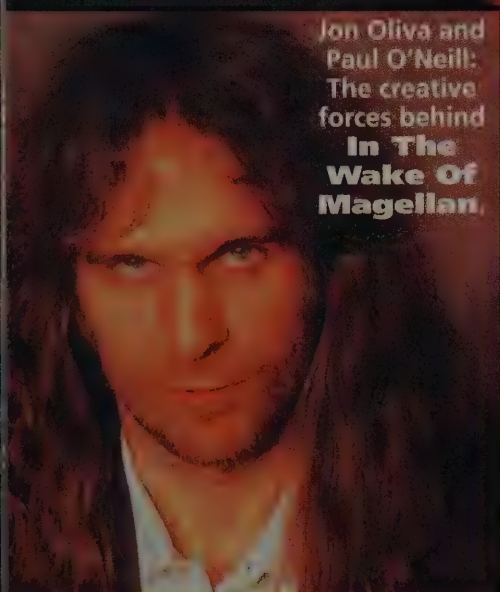
Savatage: Pushing hard rock boundaries.



# RIDING THE WAKE

BY ROB ANDREWS

Jon Oliva and Paul O'Neill: The creative forces behind **In The Wake Of Magellan**.



"When you have musicians as talented as the members of Savatage, there's really no limit to what you can do," O'Neill said. "I like to think of our albums as a collaboration. We each play our parts in making the thoughts that run through our heads a reality. Jon Oliva still plays a major role in the songwriting for the band, so his on-going influence is quite pervasive in everything the band does. But it's still up to the band to put all the ideas into action. I've worked with a lot of bands in my time, including Aerosmith, and there may be bands that play as well as Savatage, but to my ears *nobody*

plays better rock and roll."

On their latest album, the Savatage/O'Neill partnership has created perhaps their most ambitious and entertaining project yet. Throughout **In The Wake Of Magellan** this unit has constructed tight, memorable songs that rock hard yet manage to retain a surprising sense of buoyancy and style. While O'Neill's Broadway roots occasionally show through too plainly (he's currently working on a Broadway-bound musical based on the Russian royal Romanoff family), Pitrelli's rock-solid riffs manage to keep the proceedings firmly entrenched in familiar territory. In many ways the music Savatage is currently creating may well serve as the next evolutionary step for the contemporary music form. Not only do the band's recent discs serve to link rock and roll with alien musical fields but they also effectively utilize the rock style as a means of conveying news and history to a younger generation.

"A lot of people think of rock and roll, especially hard rock, as a basic three chord song with rather basic lyrics," Jon Oliva said. "And let's face it, a lot of great rock and roll is exactly that. There's nothing wrong with that kind of music. We all love it and grew up listening to it. But maybe we're just trying to show that there's room for a little more within the rock framework. We're not trying to reinvent the wheel or anything like that, maybe we're just showing that the wheel can turn in a slightly different direction."

As one might imagine, one of the greatest challenges facing Savatage as they prepare to hit the road is how to best present their multi-faceted rock "operas" on the concert stage. Even in a headlining situation, where the band may have as much as two hours to perform, a complete run-through of their last two discs severely limits the band's ability to play material garnered from their extensive back-album catalog. And in opening act scenarios, where they're limited to perhaps as little as 30 minutes on stage, their task becomes even more daunting. Yet, it's a problem that these high-minded rockers are only too happy to have.

"I guess it's better to have too much material to play than too little," Stevens said. "We know that we have some incredibly dedicated fans — especially in Europe — who come not only to hear material we've done in the '90s, but things the band recorded in the '80s as well. We've got to give 'em everything while keeping the integrity of the new material intact. So far, I think we've managed to pull it off real well, but if you decide to come out and see us, you can just decide for yourself."

cts that have some meat on them."



**R**ob Zombie stormed out of his dressing room like a tornado ready to take on an unsuspecting trailer park. It was only seconds before Rob's band, White Zombie, was scheduled to play the final show of their year-long **Astro Creep 2000** tour, and Mr. Z wasn't hiding the fact he couldn't wait to get that show, that tour and that period of his life over with as quickly as possible. It wasn't as if it had been a particularly nasty time for Rob or bandmates Sean Yseult, J. Yuenger and John Tempesta, at least on a professional level. After all, **Astro Creep** had gone platinum, and the band's headlining arena tour had done more-than-respectable business from coast-to-coast. But everyone in the band, near the band or associated with the band sensed one thing and one thing only—that this unit needed a break... and fast.

The group's apparent internal anxiety seemed to stem from that age-old tale of familiarity breeding a little too much contempt. After more than three years together on virtually a daily basis, these heavy-duty rockers were in desperate need of some time apart, and no one sensed that better than Rob Zombie himself. He wanted to get away from the often restrictive binds of rock and stardom to pursue his other passions—cartoon art, music production and perhaps most importantly, film work. Even back then, there was already talk that Rob was ready to turn his back on both White Zombie and rock and roll itself—at least for the time being—and focus all of his abundant energies on what the dreadlocked vocalist had often called his "first love", the creation of movies.

Back in the summer of '96, when the last White Zombie tour was drawing to its hec-

videos with the band, and studying all aspects of film, and film making, over the years, I felt it was time to step out and put some of what I had picked up to work."

Of course, Rob's heavy duty involvement with the latest **Crow** flick—which included everything from overseeing film production to working on the movie's hard-hitting soundtrack—casts even more of an ominous shadow on the future of White Zombie. Sources at the group's record label insist that it's only a matter of time before the temporarily disbanded foursome reunite

White Zombie as we fast approach the spring of 1998? Certainly Geffen Records, the band's label, is anxious to have the band continue on—especially since WZ now ranks as the once rock-heavy label's few proven rock and roll hit makers. With **La Sexorcisto** and **Astro Creep** now reaching a combined sales total above the six million unit level, it's easy to understand why the label folks may be more than a bit antsy over the notion that one of their principle cash cows may be seeking greener pastures. A number of label sources, however,

believe that no matter how long it takes, it's only a matter of time (and patience on Geffen's part) before White Zombie get back to work.

"Things were strained at the end of the last tour, that's not a secret," our source revealed. "But after taking more than a year off, I think whatever animosity there may have been has long since cooled off. Everyone has gone on to try their hands at different things. Rob has had his movie while I has done some production work. I'd imagine that all such activity has only served to whet their appetite for getting back to work with one another."

Obviously the success—or subsequent lack thereof—of the **Crow** movie will have a dramatic impact on the eventual fate of White Zombie. If the movie proves to be a smashing success, then demands for Rob Zombie's time as a big-time movie honcho may virtually rule out his continuing role within the rock world. On the other hand, if the flick proves to be only a moderate success, then perhaps Rob would be more willing to balance his hectic schedule between the divergent worlds of

# WHITE ZOMBIE

## A TIME OF DECISION

BY PETER HAWKINS

**"I felt it was time to step out and put some of my knowledge to work."**

tic conclusion, there was wide speculation that Rob already had a "big movie project" on his agenda, though no one at that time could place their finger on exactly what the project might be. Now, of course, with nearly two years of hindsight at our disposal, we all know damn well what that coveted film assignment was—**2037: A New World Of Gods And Monsters**, the highly anticipated third installment of the hugely successful **Crow** series. With Mr. Z lending his ever-creative touch to the proceedings, the film has taken on a decidedly different perspective from its two big-grossing predecessors, and that apparently is exactly what Rob had in mind all along.

"I got involved with this because I felt that I could lend a different point of view to things," Zombie said. "After working on

in the recording studio to begin work on the group's next guaranteed million-seller. But as is so often the case, there are those who state with equal vigor that the myriad internal problems that existed at the tail-end of WZ's last road excursion have yet to be fully settled, and that it's unlikely that the group will reform at any point in the near future. For his part, Mr. Z remains somewhat mum about his band's future plans, preferring to focus his conversations on his more immediate task-at-hand.

"Things tend to take care of themselves," he said. "I'm not going to think about what I'm going to do next until I'm completely done with what I'm working on now. I still enjoy playing rock and roll and I have no intention of giving that up."

So where does such a message leave

Hollywood and music. With any luck, we should begin receiving the answers to these question in the very near future—after that, the White Zombie chips will certainly fall where they may.

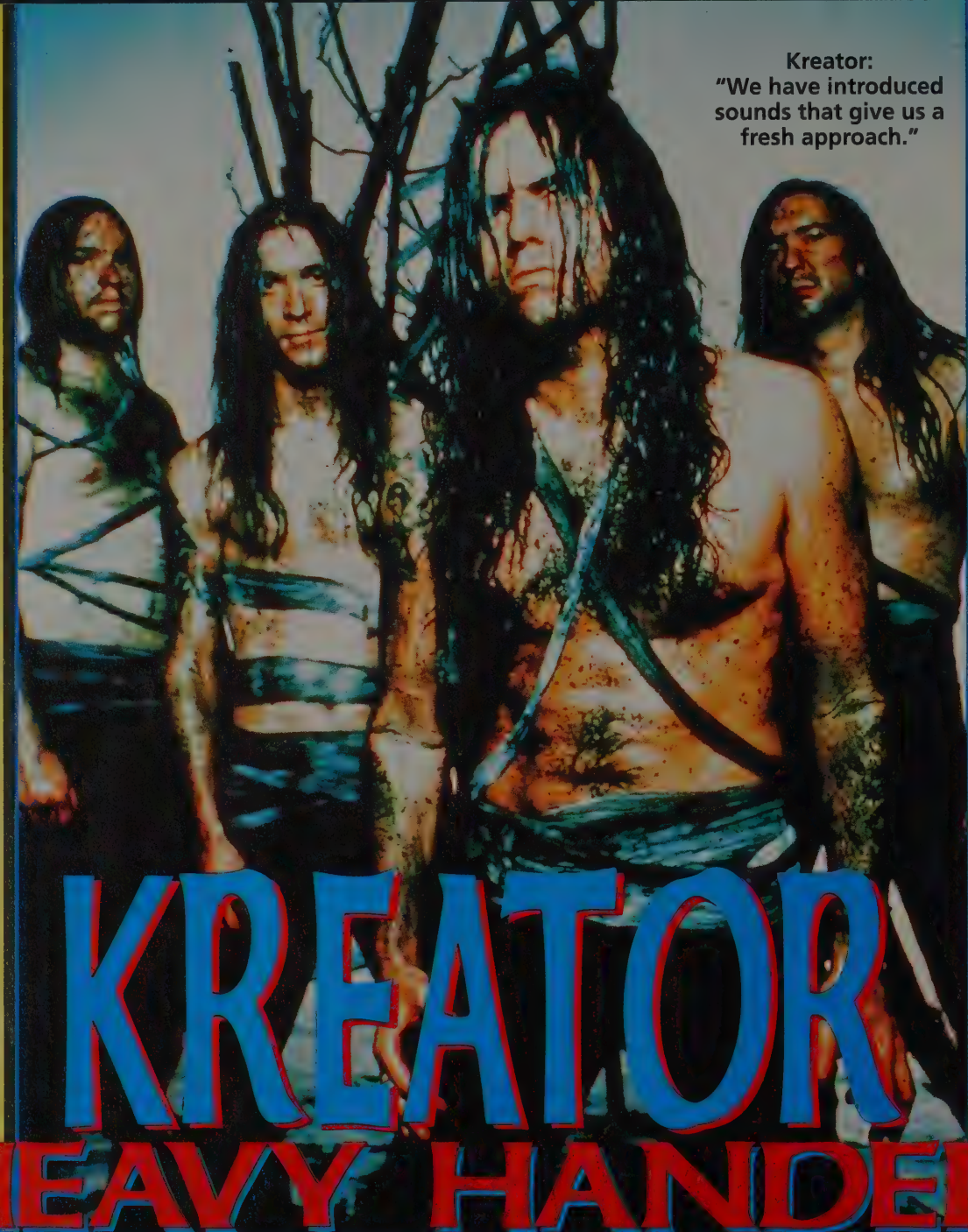
"White Zombie is one of the true rock and roll wild cards of the late '90s," a music industry expert stated. "They're one of the few bands that bridge the gap between the metal of the late '80s and the more alternative hard rock of today. White Zombie is kind of a cross between Motley Crue and Marilyn Manson—with more smarts than both of them put together. Rob Zombie is a true visionary and if rock and roll lost him full-time to the film industry it would be a great loss. We need guys like Rob around just to keep things interesting in rock music."





**ROB ZOMBIE  
HIT PARADER**





Kreator:  
"We have introduced  
sounds that give us a  
fresh approach."

# KREATOR

## HEAVY HANDED

European hard rock fans are just a little bit different than their American brethren. Maybe it's the Continent's long history for war, their equally-long tradition of cultural superiority, or maybe it's just all that cheap wine they drink. Whatever the reason, Euro metal (except in its most watered-down Def Leppardized form) tends to fall on deaf ears on this side of the Big Pond. It's true for the never-ending horde of Scandinavian Death Metal merchants, and it's true for all those lame, British hard-blues band. And mention the band Kreator to many American rock and roll fans and a rather vacuous, blank expression crosses their faces. No, America has never been quick to embrace the sonic overkill style of Kreator— but with the

BY WINSTON CUMMINGS

release of the band's new disc, the aptly named **Outcast**, all that may be about to change.

"We have struggled to win over America," said vocalist Mille Petrozza. "But we have developed a strong core following there that we hope to build on in the future. With this album I think we can do that."

It was back in 1985 that Kreator was first unleashed upon an unprepared rock and roll world through their appropriately entitled debut disc, **Endless Pain**. The band's incredibly vitriolic, intensely metallic sound was a far cry from the pop/metal stylings that seemed to dominate the world's stage at that time. But hailing from the

Teutonic homeland, Petrozza and his boys had somehow managed to avoid the polluting elements of the then-burgeoning West Coast metal scene—a movement highlighted by such decidedly light-weight fare as Ratt, Poison and Warrant. True to their dark-sided nature, Kreator turned their back on conformity and commercial acceptance, choosing instead to plow blindly ahead on the path of greatest resistance.

Over the next dozen years, on such classic metal efforts as **Pleasure To Kill**, **Extreme Aggression** and **Cause For Conflict**, the band stayed unwaveringly true to their often brutal, occasionally savage thrash rock beliefs— despite constant pressures to conform to the



musical "mainstream" and reap the rewards of their obvious talents. Despite a series of roster changes that saw a near-constant flow of new talent filter through the Kreator fold (the latest being the addition of former Corner guitarist Tommy Vetterli, who replaced Frank Gosdzik late last year), Petrozza stayed the course, believing that one day Kreator would find the magical formula that would allow them to rise above their cult metal status. Perhaps, just perhaps, with the release of **Outcast**, that day has finally arrived.

"We have maintained all of the elements that our fans have grown to

to our foundation rather than radically change it."

Recorded in Germany under the ever-watchful eye of producer Vincent Wojno (known for his recent work with Machine Head and Trouble), **Outcast** represents a critical disc in Kreator's long career. While it may not be a true make-or-break effort in terms of the band's North American following, the band knows that it represents a unique opportunity for them to take a great step forward in terms of their worldwide profile. In the wake of the album's release, Petrozza quickly took his troops back on the road, where they've already

performed before packed audiences in such distant ports of call as Brazil, Japan and Israel. The leather-lunged Petrozza only hopes that America is ready for Kreator's new musical assault.

"We have expanded our touring schedule, but we went back home to record the album," the vocalist explained. "In the past we've recorded in Florida and Los Angeles, but these days German studios are just as good as American ones. They've improved dramatically over the last few years. It was important for us to work at home and just focus on making the best Kreator album of all time."

**"The thrash elements that fans have grown to expect from us are still very much in evidence."**

expect from us, but we have definitely added some new twists," Petrozza said. "The thrash elements of Kreator—which is what most everyone expects from us—is still very apparent. But what we have done this time is introduced some new cultural and electronic elements that really give our sound a fresh look. As an example, there is a middle segment to *Alive Again* that was influenced by African tribal music. I think our fans would agree, that is a little unexpected."

Despite the current acclaim that **Outcast** is receiving from the international metal community, Petrozza is well aware that such praise is far from a guarantee of success. Time and time again throughout the band's career, they have been forecasted as "the next big thing"—the band designed to revolutionize the hard rock form as perhaps only the likes of Zeppelin, Sabbath and Metallica have previously done. But somehow it's never quite happened for Kreator. Perhaps their sound has been to unwaveringly powerful. Perhaps Petrozza's rugged vocal style has remained to harshly ragged. Perhaps the band's lyrical stance has steadfastly stayed to "out there." Whatever the reason may be, however, it now seems as if a ray of light has penetrated the darkness that so often enshrouds Kreator's creative activities. Such songs as *Ruin Of Life*, *Forever*, and *Enemy Unseen* prove that Kreator may ultimately reach the true artistic and commercial potential just as we draw precariously close to the millennium.

"This is a new age, a new day," Petrozza said. "But it is also important to stay true to our musical beliefs. Kreator has become respected and successful because of the music we play, and there is no reason to change that greatly. We are very proud of everything we've done, and we've never been tempted to jump on any trend and try to enjoy greater commercial success. If we had to sell out our musical principles in order to attain success, we don't want it! I believe what we have done on this album has added



Mille Petrozza:  
"We are still the  
band that our fans  
expect us to be."



## SHOOTING STARS

### THE JASON BONHAM BAND

Jason Bonham has already enjoyed a lengthy and highly successful career in the music biz. His band Bonham scored a series of chart topping hits in the late-'80s before the ever-shifting tides of music tastes began to wander away from that band's strident blues rock sound. Undaunted, this talented son of late Led Zeppelin great John "Bonzo" Bonham continued to rock on. He achieved a major victory last year when his new Jason Bonham Band attacked the mighty Zep legacy head-on with **In The Name Of My Father—The ZepSet**, a disc that received universal praise... including a positive response from Zep mainstay Jimmy Page. But now The Jason Bonham Band feels primed and ready to step out on their own musical platform, which is exactly what they've done on the band's debut disc, **When You See The Sun**.

"The biggest difference between the music on this album and some of the things I've been associated with in the past is that I've become something of a songwriter over the last few years," Bonham said. "The idea that I'm writing songs stills seems strange to me. It's not something I had ever seriously considered doing before. But the time seemed right to try it, and I'm happy that I did. It's a wonderful creative outlet. The songs on this album really came from my heart, and I feel closer to this music than to anything I've ever done before."

While the haunting specter of Zeppelin still hangs over much of the material presented by the Jason Bonham Band, on their new disc that band has gone a long way towards establishing their own artistic identity. Such tunes as *Can't Go On* and *Out on the Prey* blend a variety of more contemporary influences with a classic bluesy beat to create a sound that fits well into the late-'90s rock world.

"Believe it or not, I got to play with my dad on a few of the songs," Bonham said. "We actually used a drum loop from *When The Levee Breaks* as a pacing tool for *Out In The Prey*. Our producer, Marti Fredericksen said, 'Why don't we keep it in and you can play with it?' It was kind'a cool because it's obviously the only way I'm ever going to have the chance to perform on an album with my dad."



THE JASON BONHAM BAND

### SISTER 7

Sister 7 is one of those bands that seems to have all of the bases covered. If you like hard rock (and if you didn't would you be reading this rag?), there's plenty to offer on the band's debut disc, **This The Trip**. But if you happen to get off on funky rhythms or even a touch of hip-hop groove, there's also more than a touch of that housed within the tight, heavy, eminently listenable songs that comprise this group's distinctive sound. Vocalist Patrice Pike, guitarist Wayne Sutton, bassist Darrell Phillips and drummer Sean Phillips may be accused of trying to be all things to all people, but this Texas-based quartet merely scoff at such a notion. This is one unit as assured about their musical stance as any young band is likely to get.

"Our record was created by us, and paid by us—we did everything," Pike said. "We're very confident that we know what's best for us. That's why we took our time to sign our record deal. We weren't gonna jump at the first offer that came along. We wanted to get the chance to work with people who believed in us as much as we believed in ourselves."

The roots of Siste 7 stretch back some six years to when the band— then known as Little Sister— became the house band for an Austin-based rock and roll club. From there the band's reputation grew until by 1993 the group released their first indie album— which led to them being asked to join the 1994 H.O.R.D.E. tour package. A year later, the release of their second indie disc helped bring the band to major label attention, and by early '97 the band was in the studio laying down the tracks for **This The Trip**.

"This band is four very different people," Pike said. "It took us a lot of time and a lot of touring to gel and to find our own sound, but once we did we knew we had something very special."



SISTER 7



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# HIT PARADER

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1. LIST YOUR THREE FAVORITE BANDS:

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2. WHO IS YOUR FAVORITE VOCALIST?

\_\_\_\_\_

3. WHO IS YOUR FAVORITE GUITARIST?

\_\_\_\_\_

4. WHO IS YOUR FAVORITE BASSIST?

\_\_\_\_\_

5. WHO IS YOUR FAVORITE DRUMMER?

\_\_\_\_\_

6. WHAT WAS YOUR FAVORITE ALBUM OF LAST YEAR?

\_\_\_\_\_

7. WHAT WAS THE BEST CONCERT YOU'VE SEEN IN THE LAST YEAR?

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8. WHO IS YOUR FAVORITE NEW BAND?

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9. NAME YOUR FAVORITE VIDEO \_\_\_\_\_

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10. WHO IS YOUR FAVORITE VIDEO BAND?

\_\_\_\_\_

11. WHAT IS YOUR FAVORITE KIND OF MUSIC?

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20. DOES YOUR COMPUTER HAVE CD-ROM CAPABILITIES?

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- JZ549 BUSH, Camouflage
- JZ647 CHUMBAWOMBA, Logo
- JL283 CLASH, Group
- JE335 KURT COBAIN, Smiling
- JE336 KURT COBAIN, Intent
- JE337 KURT COBAIN, in robe
- JE356 CURE, Robt. Smith praying
- JZ541 CURE, Group/ringer
- JE883 DEAD KENNEDYS, Logo
- JE338 DEFTONES, Screaming Kitty
- JE341 DEFTONES, Logo
- JX525 EVERCLEAR, Star
- JE126 GARBAGE Atomic [XL ONLY]
- JE364 GOLDFINGER, Hang Ups
- JX453 GREEN DAY, Group
- JH040 GREEN DAY, Joey Jumping
- JE326 GREEN DAY, Nimrod
- JE327 GREEN DAY, Hammer/Nails
- JZ017 GREEN DAY, workshirt
- JO104 HOLE, heart logo
- JO104 HOLE, Swirl [Longsleeve]
- JL351 I HATE EVERYTHING
- JE358 JANE'S ADDICTION, Logo
- JI566 KORN, stretched logo
- JE250 L7, Off the wagon
- JE355 L7, Dazzle [tank top]
- JX080 L7, Rabbit in car
- JE286 LIMP BIZKIT, Clown
- JH100 LOST BOYS, the movie
- JH043 M. MANSON, Copper Angels
- JH047 M. MANSON, Flag
- JH049 M. MANSON [girl's tank top]
- JH053 M. MANSON, yellow face
- JH088 M. MANSON, Fish logo
- JH118 M. MANSON, holding skull
- JH120 M. MANSON, with halo
- JH994 M. MANSON, on white ringer
- JE283 MATCHBOX 20, Group
- JE226 METALLICA, Lightning
- JE227 METALLICA, Master/Puppet
- JE248 METALLICA, cartoon group
- JE298 METALLICA, Sad But True
- JE308 METALLICA, Flaming Skull
- JE353 METALLICA, Memory
- JZ583 METALLICA hooded lgsly [L]
- JX049 MISFITS, Earth A.D.
- JH130 NIN, Closure
- JI445 NIN, Sin
- JI569 NIN, distressed logo
- JI585 NIN, Logo [purple]
- JI586 NIN, Logo [blue]
- JI588 NIN, Perfect Drug
- JE590 NIN, Fixed
- JH948 NIRVANA, Unplugged
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- JE245 SM.PUMPKINS, Heart
- JL371 SOUTH PARK, Kick Baby
- JL372 SOUTH PARK, Killed Kenny?
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# INDIE REVIEWS

## ROYAL HUNT, *PARADOX*

(Magna Carta Records, 208 E. 51 St., NY, NY 10022; phone: 716-381-5224)

Royal Hunt is more than a band that has titled their latest disc **Paradox**. To American hard rock fans the band itself is something of a paradox. Over the last seven years this international unit featuring members from both Denmark and the U.S. have become something of an international phenomenon with their discs topping charts in Japan and throughout Europe. But up until the release of this, their fifth disc, the band couldn't even land a national record deal on this side of the Atlantic. True, in many ways **Paradox** is the antithesis of everything happening on the American rock scene—it's cumbersome, antiquated and at times somewhat boring. But at its heart is a basic '80s-styled rock approach that may in fact please many listeners.

Rating: \*\*\*

## ATTRITION, *ETUDE*

(Projekt, PO Box 166155, Chicago, IL 60616; phone: 312-913-9160)

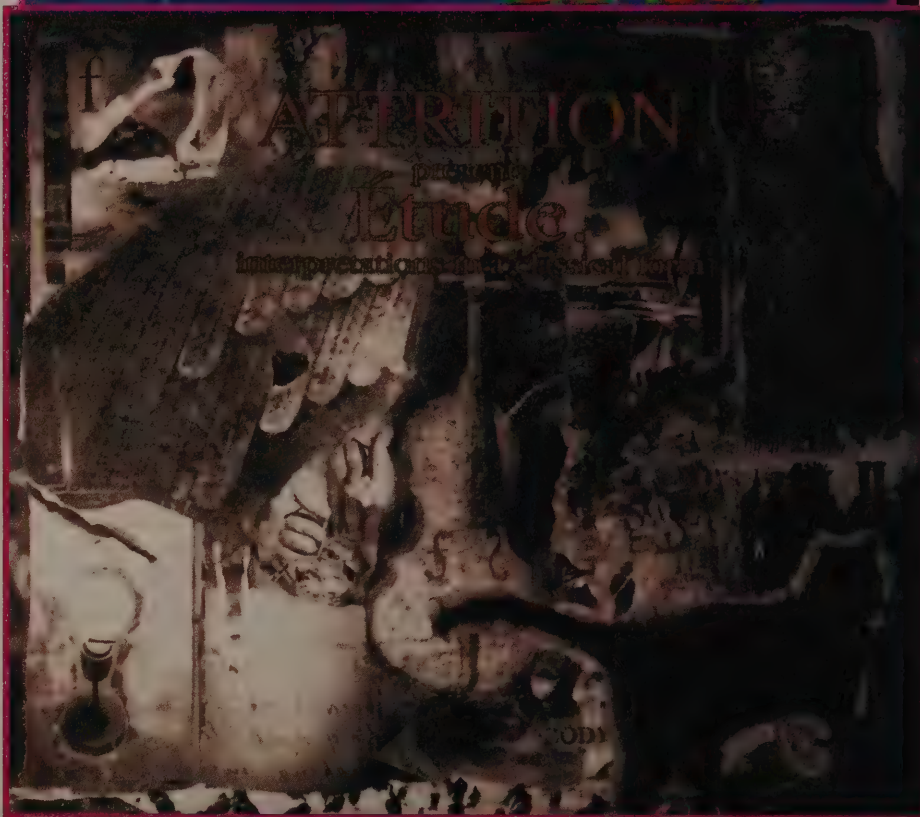
Attrition like to bill their music as "electro industrial gothic avante garde soundscapes." Well...isn't *that* special! Truth is that a lot of the stuff contained on this unit's latest effort, **Etude**, comes across as little more than background music with a heavy beat. But at other times, when the groove heats up, this stuff really rocks! With both a male and female vocalist, and a sound that runs the musical gamut from pop to metal, Attrition certainly has all the bases covered. Either you're gonna love the band's highly experimental approach, or you're gonna think they're the biggest waste of time since the Spice Girls.

Rating: \*\*

## DEICIDE, *SERPENTS OF THE LIGHT*

(Roadrunner Records, phone: 212-274-7500)

You've gotta give Deicide credit. While the rest of the rock world has apparently turned its back on the rantings of Satanically-inspired Death Metal bands, this Florida-based unit continues on their demonic, heavy-handed course unimpeded by the lack of public support. On their latest disc, **Serpents Of The Light**, this decade-old unit has stuck diligently to their metallic turf, surrendering nary an inch in their quest to produce the heaviest,



**RATING SYSTEM: \*\*\*\*\*=EXCELLENT \*\*\*\*=VERY GOOD \*\*\*=GOOD \*\*=FAIR \*=POOR**



## brutal truth

sounds of the animal kingdom



nastiest album around. In some ways they've succeeded—in others, they've produced a disc with little redeeming social value (as if they *intended* to) and even less musical panache. Deicide has always been a band for the already converted, and unless your taste runs to this unholy alliance of hell-bent lyrics and wall-shaking guitar riffs, perhaps it's best to leave well enough alone.

Rating: \*\*\*

### TODAY IS THE DAY, TEMPLE OF THE MORNING STAR

(Relapse Records, PO Box 251, Millersville, PA, 17551. phone: 717-397-9221)

Today is the Day is one strange rock and roll band. On their latest disc **Temple Of The Morning Star**, this Tennessee-based trio seem caught up in a swirling vortex of hatred, anger and hostility. Yet rather than utilizing these standard "black metal" ingredients as tools to produce mundane thrash odes, this band has taken those elements and utilized them as propulsion for their powerful, hypnotic and totally overwhelming sound. The disc serves as an outlet for the band's latent angers rather than as a mere forum for them—an unusual twist on the tried-and-true rock formula. And on songs like *Blindspot* and *The Man Who Lives To Hurt Himself* it works with surprising skill.

Rating: \*\*\*\*

### DAY IN THE LIFE, DAYINTHELIFE

(Building/TVT Records, phone: 212-979-6410)

Hardcore has received less than its due respect in recent years. The style has often been dismissed by rock purists as being "too intense" or "too simplistic." Yet there are those who still swear by hardcore's primal energy, and for those the arrival of Long Island, New York's Day In The Life is truly a blessing. Formed in the wake of the demise of hardcore veterans Mind Over Matter, Day In The Life pick up where that band left off, blending traditional hardcore principles with a variety of decidedly late-'90s influences. The results fill the group's debut disc, **Dayinthe-life**, with a furious, frenetic rumbling that is virtually guaranteed to turn on hard rock fans everywhere.

Rating: \*\*\*

### BRUTAL TRUTH, SOUNDS OF THE ANIMAL KINGDOM

(Relapse Records, PO Box 251, Millersville, PA, 17551. phone: 717-397-9221)

Over the last few years, Brutal Truth has

emerged as one of the bright new lights inhabiting the heavy metal scene. With a style that is primal in its intensity and a sound that is visceral in its impact, this New York-based unit is indeed "brutal" in their rock and roll approach. But as evidenced on their first full-length undertaking, **Sounds Of The Animal Kingdom**, such a straight-forward attack need not limit a band's creativity or impact. In fact, much of this disc's lyrical content has been inspired by the theories proposed by anthropologist Desmond Morris, author of *The Naked Ape*.

Rating: \*\*\*\*

### UNION, UNION

(Mayhem Records, 285 W. Broadway, NY, NY 10013; phone: 212-226-7272)

Bruce Kulick and John Corabi should be familiar names to anyone that's followed the hard rock scene over the last decade. Kulick was the long-time guitarist for Kiss before being dismissed from that unit upon Ace Frehley's return. Corabi was the leather-lunged vocalist Motley Crue chose to replace Vince Neil during that band's temporary split. When both rockers found themselves unemployed in 1996, they decided to join forces, and the results of those efforts are soon to be with us. Initial listenings to advance copies of such songs as *Old Man Wise*, *Around Again* and *October Morning Wind* indicate that this band is going to be exactly what one might expect—an '80s-styled hard rock unit with big vocals, loud guitars and plenty of attitude.

Rating: \*\*\*\*



# HIT OR MISS

COMPILED BY THE HIT PARADER STAFF

**T**his month it seems as if everyone has a "greatest hits" collection of some sort coming our way. So without our typically pithy intro, or any traditionally insightful comments, let's get right to the **Hit Or Miss** action!

## AC/DC, **BONFIRE**

No band in rock and roll history has ever done more with three basic chords than AC/DC. For more than 20 years this legendary Thunder From Down Under has defied trends and defined hard rock through the strength of their no-holds-barred approach. Finally, after years of fan demand, Angus Young and the boys have delivered a boxed set of their "greatest hits," **Bonfire**—a lengthy, multi-dimensional opus that features both live and studio obscurities as well as the group's best-known tracks. Dedicated to the memory of the band's late vocalist Bon Scott, **Bonfire** may prove to be a bit too much for the casual AC/DC listener to absorb. But for the true-blue fanatic this set is a must-have collection of the highest order.

**HIT**

## JIMI HENDRIX, **SOUTH SATURN DELTA**

You've gotta admit it, for a dead guy Jimi Hendrix certainly is prolific! More than 27 years after his passing, the seemingly never-ending vault of Hendrix treasures continues to be opened, yielding not only more guitar-driven rock and roll chestnuts, but also further insight into the workings of this true rock and roll visionary. On the latest Hendrix collection, **South Saturn Delta**, a mix of new and familiar material is presented with the intent on focusing in on JH's unmatched instrumental virtuosity. From the haunting strains of an early version of his classic *Little Wing* to a rollicking rendition of the little heard *The Stars That Play With Laughing Sam's Dice* (Jimi's ode to the wonders of LSD), this freshly digitized collection sheds fascinating new light on the ever-growing Hendrix mystique.

**HIT**

## JACK OFF JILL, **SEXLESS DEMONS AND SCARS**

What hath Marilyn Manson wrought? It



Jimi Hendrix: Still crankin' out the hits.

appears that in the wake of the shock rocker's rise to public infamy, a new generation of sexually deviant, morally corrupt rockers are prepared to follow his path to the top of the rock pile. The Florida-based, female-fronted hard rock act Jack Off Jill has little of note to offer on their debut disc, **Sexless Demons And Scars**. But their close relationship to Manson (lead vocalist Jessicka evi-

dently spent a night in jail with MM himself after both bands performed a Jacksonville concert a few years back) may be enough to bring J.O.J. more than their fair share of fan attention. With songs like *Lollirot*, *Poor Impulse Control* and *Devil With The Black Dress On*, Jack Off Jill seem intent on simultaneously outraging and amusing. Unfortunately, it's already been done before—and done much better.

**MISS**

## OZZY OSBOURNE, **THE OZZMAN COMETH**

The 15 songs that comprise Ozzy Osbourne's new greatest hits compilation, **The Ozzman Cometh**, attempt to give a proper overview of this seminal heavy metal giant's impact on the rock world. Considering that he was forced

to use "basement" rehearsal tape versions of his early Black Sabbath hits rather than the "real thing" (record company politics, you know), the Ozz did a great job of doing just that. All his solo favorites are here—*Mr. Crowley*, *Bark At The Moon*, *No More Tears*, *Crazy Train*—along with those Sab faves, *War Pigs*, *Black Sabbath* and *Fairies Wear Boots*. If you've loved Ozzy for almost 30 years, you probably own all of this stuff already. But if you're just getting into the Metal Godfather, **The Ozzman Cometh** serves as a great introductory package.

**HIT**

## JANE'S ADDICTION, **RELAPSE**

When Jane's Addiction frontman Perry Farrell announced that his band would "never" perform together again upon their breakup in 1991, everyone took the enigmatic frontman at his word. But true to the mercurial nature of both rock and roll and Farrell himself, in the late-'90s Jane's Addiction finds itself once again touring the world, with a "new" album, **Relapse**, riding high on the charts. Comprised of live versions of the group's best-known songs like *Up The Beach* and *Ain't No*

*Right*, as well as demo takes of such classics as *Mountain Song*, the disc provides unique insight into the workings of this admittedly off-center musical unit. Whether this represents the group's final stand or the beginning of a new era remains to be seen. But it is certainly nice to have Jane's Addiction to kick around once again.

**HIT**



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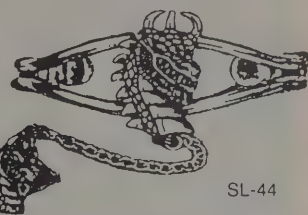


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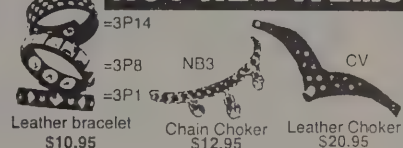
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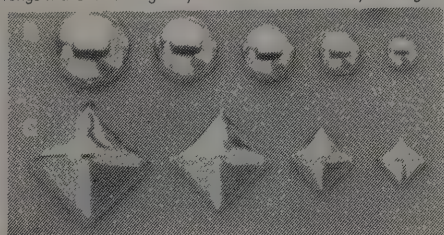


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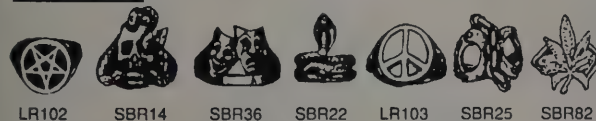
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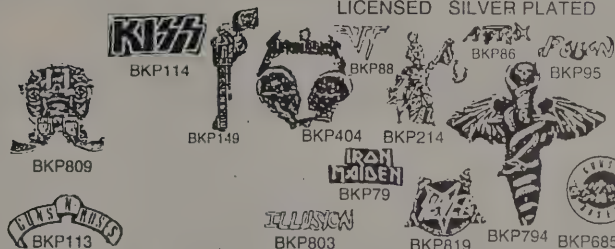
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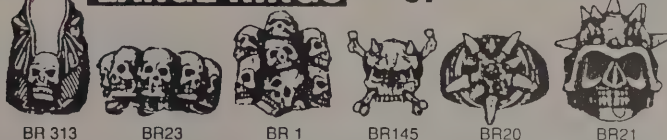


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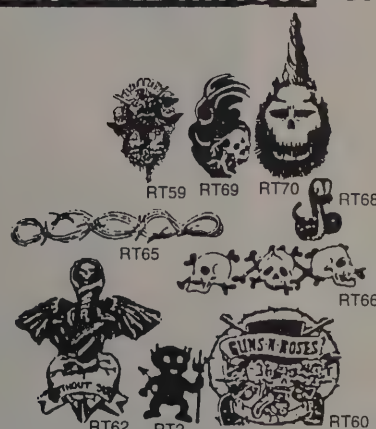


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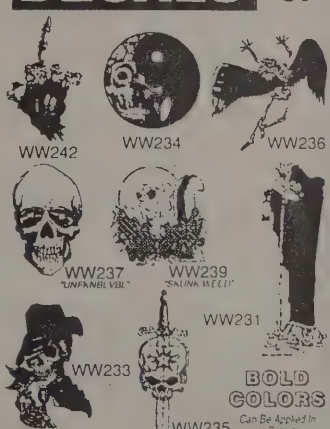
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# SONG INDEX

COMPILED AND EDITED BY MARY ANNE CASSATA

78) THE STORY BEHIND THE SONG

79) WEEDS

86) SAY JUST WORDS

87) DEMONIC REFUSAL

## THE STORY BEHIND THE SONG: *Weeds* By Life Of Agony

If there's one thing you can say about Life Of Agony it's that they have never lost sight of making that ultimate meaningful connection with their audience. The songs from their third and latest CD **Soul Searching Sun** continues to expand the group's loyal world wide fan base. This perhaps may be their strongest offering to date. One song in particular—the debut single *Weeds* is a perfect example of how well fans can't seem to get enough of Life Of Agony's music.

"Our fans relate very well to our songs," explains main lyricist and bassist, Alan Robert. "*Weeds* is one of those songs that clearly defines what this band is all about. We write about what we experience in our lives—things that we go through. *Weeds* is like that place you want to go to, but people drag you down along the way. It's like the things that separate you from your goals. We say climb over the obstacles and keep going."

The word "obstacle" does not even exist in LOG's vocabulary. They've been through some tough changes the last couple of years, but have always come out on top. Most recently Whitfield Crane replaced lead vocalist Keith Caputo. "We hope people understand where we are coming from as a band," sums up Robert. "Nothing is going to

hold this band down. We hope that people know how sincere we really are. It's our songs that say it all for us."

### WEEDS

(Recorded by LIFE OF AGONY)

ALAN ROBERT

If tomorrow never shows  
I want you all to know  
That I loved you all, you're beautiful  
And I had myself a ball

I've wasted so much precious time  
Been skating along these fine lines  
Now these weeds have grown where  
the sun once shown  
And my life has passed me by



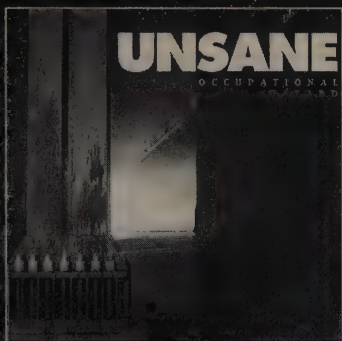


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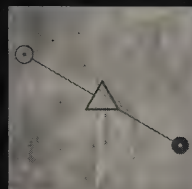
## BRUTAL TRUTH

### Sounds of The Animal Kingdom

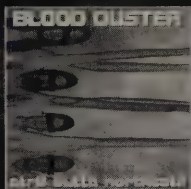
*Sounds of the Animal Kingdom* embodies the most muscular attributes of grindcore, death metal, hardcore, punk and rock. Savage guitar throttling strangles the last bits of subtlety from precisely simultaneous bass and drum avalanches to evolve into the definitive musical expression of survival of the fittest! To say the vocals are ravenously animalistic would be a grave understatement, as Kevin Sharp has never sounded more focused and acidic.

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And my life has passed me by  
And I don't know why  
I keep searching for something that I  
never found  
While these weeds get deeper as I  
turn around  
And time grows older and I've grown  
older  
So long has passed that I forgot to  
count

These weeds have grown where the  
sun once shown  
And I can feel it.

Today I cut off all the ties  
Been led blind all this time  
But somewhere in between the lies  
Are the hearts and minds of those  
who tried

And although I've heard your lies

This space between us

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35094 HAIR COLOR Atlantic Blue	35103 HAIR COLOR Fira	35104 HAIR COLOR Midnight Blue	35098 HAIR COLOR Spring Green
35498 HAIR COLOR Auburn	35107 HAIR COLOR Flame	35114 HAIR COLOR Natural Blonde	35112 HAIR COLOR Tangerine
35100 HAIR COLOR Bright Daffodil	35090 HAIR COLOR Flamingo Pink	35088 HAIR COLOR Piliabarb	35096 HAIR COLOR Turquoise
35302 HAIR COLOR Chestnut	35102 HAIR COLOR Flare	35495 HAIR COLOR Plum	35085 HAIR COLOR Tulip
35110 HAIR COLOR Coral Red	35095 HAIR COLOR Lagoon Blue	35087 HAIR COLOR Poppy Red	35106 HAIR COLOR Vermillion Red
35108 HAIR COLOR Dark Brown	35092 HAIR COLOR Lavender	35111 HAIR COLOR Reddish Blonde	35058 HAIR COLOR Violet
35084 HAIR COLOR Dark Turp	35091 HAIR COLOR Lilac	35086 HAIR COLOR Rose Red	35113 HAIR COLOR White Toner

## RETRO & NOVELTY T-SHIRTS FROM ROCKABILIA XL, LG \$18.95

36129 ALIEN Take Me To Dealer	35001 ALIEN I Want You	35009 HOM. SIMPSON Evolutionary Chart	34997 C. GEORGE Sniffing Ether	36888 FAST TIMES Hey Bud Let's Party	36892 FAT ALBER Hey Hey Alberts Hit
GOT BEER?	GOT BEER?	GOT BEER?	GOT BEER?	GOT BEER?	GOT BEER?
35264 GUMBY Gumby Lounging	35007 HOM. SIMPSON "Got Beer?"	36136 JEANNIE Your Wish	36890 JAWS Movie Poster	36911 BEAVIS/BUTT Cornholio Mug Shot	35000 PARODY "Freak Sign"
FUCKIN' GONNYS	GOOD YEAR	GOOD YEAR	GOOD YEAR	GOOD YEAR	GOOD YEAR
34999 PARODY "Fucking Gonns"	36148 PARODY "Good Rear"	37560 PARODY "69 Gimme A Sturpy"	37561 PARODY "Stuffy Lube"	36214 REEF.MADNESS Pill	34989 SPEEDRAC Driving Car
36899 SPACE GHOST Flying In Air	36647 STARK / HUTCH Logo With Car	37033 THE MUPPETS Animal Big Heads	37032 THE MUPPETS Kermit Big Head	36128 S. STOOGES Big Head Crib	36150 SUPERMAN Shield Logo



# ROCKABILIA

## LAGS \$11

ALL COLOR MADE  
WITH QUALITY  
FLO-MATERIAL

CORPSE Bleeding  
DOORS Jim And Dog  
EXPLOITED Punks Not Dead  
F. FACTORY Demolition  
G. DEAD Seal Your Face  
IRON MAIDEN X-Factor  
JIM MORRISON Jim Live  
JIM HENDRIX Sweet Angel  
J. HENDRIX Experience  
KISS Destroyer  
LED ZEPPELIN Stairway  
LED ZEPPELIN Swan Song  
M. HEAD Jess Wept  
METALLICA Ninja Star  
METALLICA Puppets  
METALLICA Lightning  
OBITUARY World Demise  
PANTERA Faces & Flames  
PANTERA Group Photo  
PINK FLOYD The Wall  
RANCID Out Come Wolves  
SEPTUPLA Band Photo  
SEPTUPLA Roots  
S. PISTOLS God Save  
S. PISTOLS Killed Bambl  
SLAYER Bone Demise  
T. O. NEGATIVE Gear

## X 10 COLOR OTOS \$1.50

AC/DC Angus & Brian Live  
AEROSMITH Singing  
ALICE IN CHAINS Layne Profile  
BLACK CROWES Chris Closeup  
BO JON Jon & Richie Live  
D. LEPPARD Driving Sault  
DINOSAUR J. Mace's Closeup  
HOLE Courtney Playing Guitar  
KISS Paul Gene & Ace Sauting  
KISS Gene's Closeup  
KISS Peter in Cat Makeup  
L. ZEPPELIN Original Zepplin  
M. MANSON Waist Up Singing  
M. MANSON Closeup Singing  
METALLICA Jim & Kirk Live  
METALLICA Lairs Live  
METALLICA Jim Holding Guitar  
MINISTRY Jorgensen & Babi  
M. CRUE Vince Giving Salute  
OZZY OSBOURNE Live Singing  
PEARL JAM Eddie & Jeff Live  
P. JAM Eddie Starring At Crowd  
PINK FLOYD Roger Closeup  
PRINCE Live Clay Singing  
R.A.C. PEPPERS Group Live  
R.A. MACHINE Tom W/guitar  
R.A. MACHINE Zach With Mics  
RAMONES Group Live  
SOUNDGARDEN Chris Singing  
STEVE RAY VAUGHAN Live  
S. P. PILOTS Scott Singing  
VAN HALEN Group Taking Bow

## LOGO STICKERS \$3

APPROXIMATE SIZE 3 1/2" X 8 1/2"

311 Logo  
ALICE IN CHAINS Logo  
C. BROTHERS Logo  
FLYTER Logo  
J. HENDRIX Purple Haze  
KISS Makeup Collage  
KORNI Logo  
LED ZEPPELIN Logo  
13863 LED ZEPPELIN Stairway  
2234 MARILYN MANSON Photo  
35912 MARILYN MANSON The End Fairy Girl  
21961 METALLICA Flaming Skull  
34175 METALLICA Skull & Flower  
34175 METALLICA Skull & Flower  
37270 PANTERA Skull & Snake  
17121 PINK FLOYD Dark Side  
37179 R.A. MACHINE Logo U. Flag  
34524 TYPE O NEGATIVE Lord Of Fishbush  
17382 VENOM Black Metal  
22017 WHITE ZOMBIE Devil  
18222 PEARL JAM Stickman  
19440 B.A. MACHINE Logo  
21011 RAMONES Logo  
22405 RANCID Logo  
10116 SEPTUPLA Logo  
35403 SILVERCHAIR Logo  
19439 S. PUMPKINS Logo  
22403 TOOL Wrench

## BLACKLIGHT POSTERS \$8

FIXTURES & BULBS ALSO AVAILABLE

311 Logo  
AEROSMITH Aerosmith One  
ANARCHY SMITH  
BUSH On Face  
C.O.C. Deliverance  
C. OF FLTH Supreme Vampirey Evil  
JIM MORRISON Face City of Flames  
JIM HENDRIX Face Shot  
KISS 4 Faces With Makeup  
KISS 4 Faces With Makeup  
KISS You Want The Best You It  
KORNI Logo  
LED ZEPPELIN Logo  
13863 LED ZEPPELIN Stairway  
2234 MARILYN MANSON Photo  
35912 MARILYN MANSON The End Fairy Girl  
21961 METALLICA Flaming Skull  
34175 METALLICA Skull & Flower  
34175 METALLICA Skull & Flower  
37270 PANTERA Skull & Snake  
17121 PINK FLOYD Dark Side  
37179 R.A. MACHINE Logo U. Flag  
34524 TYPE O NEGATIVE Lord Of Fishbush  
17382 VENOM Black Metal  
22017 WHITE ZOMBIE Devil

## SHOT GLASSES \$5

HIGH QUALITY 2 OZ. SHOT GLASSES

DOORS Jim And Dog  
GRATEFUL DEAD Seal Your Face  
KISS Logo  
LED ZEPPELIN Logo  
35189 LED ZEPPELIN Zoso  
35194 OZZY OSBOURNE Logo  
35196 PINK FLOYD The Wall

## IMPORTED POSTERS \$10.95

IMPORTED FROM AROUND THE WORLD

311 Music  
AEROSMITH Group Photo  
BAD RELIGION Cross Logo  
CLOCKWORK ORANGE Group  
D. KENNEDYS Holiday Cambodia  
FUGAZI Steady Diet Of Nothings  
JIM HENDRIX Jim With Guitar  
KISS Dynasty Makeup Group Shot  
KISS Live On Stage  
L. ZEPPELIN Stairway To Heaven  
MARILYN MANSON Anti Christ  
MARILYN MANSON Group Tattoo  
MARILYN MANSON Group  
METALLICA Justice For All  
34965 MISFITS Bullet In The Head  
37179 NIVANA Kurt Cobain 67-94  
36834 NO DOUBT Group Picture  
31753 PANTERA Moscow Live  
31761 PEARL JAM Live  
36967 PENNYWISE Live  
32857 PINK FLOYD Group Shot  
37312 PRIMOY Stick & White Group  
35810 R.A. MACHINE Evil Empire Group  
32680 RANCID Out Come The Wolves  
34970 SMASHING PUMPKINS 1979  
36970 SOUNDGARDEN Starching Picture  
34973 WOODOO GLOW SKULLS Firm

## ROCK MUSIC VIDEOS

\*NOTE INDIVIDUAL PRICES

36453 311 Entering To Show Detail \$23.95  
15071 AC/DC Live At Donington \$30.85  
19275 BAD RELIGION Along The Way \$21.98  
19288 BLACK FLAG W/ War \$28.98  
12084 DANCIG Danzig \$28.95  
16855 DEAD KENNEDYS Live \$24.95  
16855 DOORS Dance On Fire \$29.80  
19319 EXPLOITED Sexual Favors \$31.98  
15088 FLITER 137 Days On Short Bus \$26.98  
20889 JIM HENDRIX Start Of Life \$26.95  
36462 KISS Kissaholic Killers \$27.98  
35812 KISS Unplugged \$28.95  
36463 KISS Rock N' Roll Through \$24.98  
37051 KORNI Who Then Now? \$4.98  
19242 LED ZEPPELIN Song Remains Same \$26.98  
16880 LYNARD SKYNYRD Tribute Tour \$28.25  
22549 MEGADETH Making Youthanassa \$17.98  
12855 METALLICA Cliff Em All \$30.85  
12856 METALLICA 2 Of One \$15.85  
19354 MINOR THREAT Live \$29.98  
21537 NIVANA Live Tonight Show \$27.98  
36468 NIVANA Tribute To Cobain \$26.98  
22030 NOFX Ten Years Of Fuzzing Up \$19.95  
37253 OZZY OSBOURNE Ozzy \$11.98  
13023 PANTERA Cowboys From Hell \$23.35  
20493 PANTERA Vulgar Video \$19.98  
37479 PRODIGY Electronic Punks \$29.98  
13014 RAMONES Lifestyles Of \$27.98  
37473 R. ROOT Full Frontal Manda \$22.98  
31924 SEPTUPLA Third World Chase \$24.98  
19368 S. PISTOLS Never Mind The Bollocks \$29.95  
32988 SLAYER Live Intros \$27.98  
21219 S. PUMPKINS Veighnora \$24.98  
12908 SOUNDGARDEN Loud Than We \$20.95

## WOVEN PATCHES \$3.50

FROM U.K.

37518 AC/DC Baitbreaker  
17115 ALICE IN CHAINS Logo  
34743 C. OF FLTH Dark Fairytales  
12776 DANCIG Skull With Cross  
23558 DEAD KENNEDYS Logo  
13733 DOORS American Post  
13389 KISS Destroyer  
37523 KISS The 2nd Coming  
37526 KORNI Live Is Peachy  
37519 KORNI Stretched Logo  
15005 L. ZEPPELIN Remasters/Cover  
37525 M. MANSON Angel Photo  
37525 M. MANSON Angel Photo  
37183 M. MANSON Smells Like Children  
12981 METALLICA Alcoholica  
37521 METALLICA Ninja Star  
12983 METALLICA Lightning  
13554 METALLICA Puppets  
13559 MISFITS Skull  
15049 NIVANA Happy Face  
20445 NIVANA Nevermind  
15013 O. OSBOURNE Head/Bat Wings  
37544 PANTERA Southern Trendkill  
18479 RAMONES Logo  
18091 RANCID Out Come The Wolves  
22772 R.A. MACHINE Red Flag  
18477 R. A. MACHINE Man/Smoke  
37517 SEPTUPLA Roots  
22770 S. PISTOLS God Save Queen  
15020 SLAYER Crossed Swords  
37527 SMASHING PUMPKINS Star  
14586 PINK FLOYD Dark Side  
22768 S. TEMPLE PILOTS Star  
22768 S. TEMPLE PILOTS Star  
22762 TOOL Tool Wrench  
20520 T. O. NEGATIVE Hammergear  
37523 WHITE ZOMBIE Horned Devil

## TAPESTRIES \$12

4'x4' size

34483 ALICE Magical Alien Buss  
13733 DOORS Jim In Sun Goggles  
13737 DOORS Psychologic Group  
37487 JIM HENDRIX With Guitar  
37487 JIM HENDRIX With Guitar  
11199 KISS Destroyer  
11202 KISS Faces With Makeup  
20742 KISS Live In Four Cities  
11199 LED ZEPPELIN Swan Song  
37972 MARILYN MANSON Photo  
21815 NIVANA Cobain Death Cert.  
21814 NIVANA Kurt Cobain Memorial  
18049 PANTERA Group  
37139 PANTERA Twisted Face  
22258 PANTERA Skull & Snake  
22258 SLAYER Skull & Snake  
35812 SOUNDGARDEN Logo  
35812 SOUNDGARDEN Logo  
32552 WHITE ZOMBIE Monster/Logo

## HUGE FULL COLOR STICKERS \$2

37321 311 Logo  
34243 311 Logo  
14983 ALICE IN CHAINS Logo  
33022 BOSTONIES Circle Logo  
33022 DEAD KENNEDYS Logo  
15288 DOORS Logo  
21011 FUGAZI Kiltner  
15293 JIM HENDRIX Head Shot  
35394 KISS Makeup Faces In Logo  
35397 KORNI Logo In Four Cities  
33022 KORNI Live - Jmt. Jazabell  
21785 MARILYN MANSON Photo  
35399 M. MANSON Doll/Singer  
22725 METALLICA King Nothing  
37228 METALLICA Flaming Skull  
33028 M. THREAT Sottis Violence  
14252 MISFITS Fetus Collage  
20472 NIVANA Kurt Cobain  
37330 NO DOUBT Traffic Kingdom  
36430 NOFX Punk In Drubric  
17385 OZZY OSBOURNE Tattoos  
17385 PANTERA Photo  
16624 PEARL JAM Stick Figure  
35395 PENNYWISE Name Logo  
17874 R. A. MACHINE Logo  
14258 RAMONES Presidential Logo  
21796 RANCID Pucking Rocker  
16620 SEPTUPLA Skull Crossbone  
33007 SILVERCHAIR Logo  
15311 SLAYER Evil Sad Yang  
36201 S. PUMPKINS Logo  
18325 STONE TEMPLE PILOTS Logo  
17513 SUBMINE Logo  
22399 TOOL Wrench  
37330 T. O. NEGATIVE Bloody Kissed  
32394 WHITE ZOMBIE Monster

## DECUT MAGNETS \$4

36886 311 Oval Logo  
36886 ALICE IN CHAINS Logo  
36886 BEASTIE BOYS Logo  
36886 BEATLES Logo  
36886 KORNI Logo  
36886 MARILYN MANSON Logo/Hat  
36886 METALLICA Spish Logo  
36886 MISFITS Skull  
36886 NIVANA Smiley Logo  
36886 OASIS Logo  
36886 PEARL JAM Logo/Stockman  
36886 PINK FLOYD Logo  
36886 R. AGAINST MACHINE Face  
36886 SMASHING PUMPKINS Heart  
36886 TOOL Logo

## 8X10 PROMO GLOSSIES \$6

BAND PROMOTERS

37001 311 Group Pose  
35442 AC/DC 96 Group In Warehouse  
17666 A. IN CHAINS Grp Against Face  
11869 BLACK SABBATH Group In Boat  
12069 DOORS Jim In Shadow  
35276 FLIGHT GROUP Sitting On Step  
16731 HELMET Group Against Wall  
11912 JIM HENDRIX Live With Guitar  
11767 KISS 4 Solo Pictures Makeup  
11762 KISS Live 79 Makeup  
35447 KORNI 95 Group Standing  
11932 LED ZEPPELIN 4 Pictures  
12109 MADONNA Topless  
35441 M. MANSON Casual Group Pose  
22509 M. MANSON Group Studio Pose  
36988 METALLICA 96 Group By Wall  
11946 METALLICA 4 Pictures  
12106 METALLICA Group On Ship  
13126 MISFITS Group  
20532 NIVANA Group Posing In Field  
35994 NIVANA Kurt With Captain Hat  
37715 NIVANA Unplugged Portrait  
37711 NO DOUBT Group Sitting  
18634 OZZY W/Chained Womans Body  
20724 PANTERA Standing In A Field  
17695 PEARL JAM Group In Field  
17706 R. AGAINST MACHINE Group  
35458 RAMONES 95 Group Pose  
36364 RANCID Group Between Cars  
13134 SAM FOX 3 Topless Pics  
20718 SEPTUPLA In Front Of Castle  
37685 SILVERCHAIR Group On Car  
18745 SLAYER Group With Sunglasses  
20717 S. PUMPKINS Studio Pose  
17715 SOUNDGARDEN Group Posing  
13145 S. RAY VAUGHAN 4 Solo Shots  
16748 STONE TEMPLE PILOTS Group  
35445 TOOL Group Posing In Wall Area  
36365 TYPE O NEGATIVE Group Pose  
35265 WHITE ZOMBIE Group Standing

## COLOR POSTERS \$6.95

37577 BUSH Group Live On Stage  
37558 BUSH Razorblade Collage  
35915 BUSH Solo Of Gavin  
37686 C. BROTHERS Dig Your Own Hole  
15235 DOORS Psychologic Group  
33518 FEAR FACTORY Group  
37783 F. FACTORY Live 4 Photo Collage  
37277 GARAGE GROUP Shot  
37876 INSANE CLOWN POSSE Group  
34764 IRON MAIDEN X-Factor  
14571 JIM HENDRIX Burning Guitar  
37558 JIM MORRISON American Post  
32258 KISS History Collage  
36259 KISS The Second Coming  
37788 KMFDM Tour  
13556 KORNI Grapple Group Shot  
37557 LED ZEPPELIN Individual Photos  
24253 Live Black & White Group Shot  
37298 M. MANSON Solo Of Gavin  
36838 M. MANSON Face Reflections  
33260 MARILYN MANSON Group Shot  
22012 MEGADETH Father Vic  
37130 METALLICA 97 Group  
37559 METALLICA Live Poor Touring Me  
14791 METALLICA Sad But True  
14576 METALLICA Stage Collage  
36508 N. INCH NAILS Silver/Black Logo  
17897 NIVANA Group  
37686 NIVANA Kurt Cobain Memorial  
37395 NOFX Dubt Photo Collage  
33363 NOFX Liberal Animation/Cows  
21533 OFFSPRING Group  
37771 PAMELA ANDERSON Top Half Off  
36533 PANTERA Great Southern Trendkill  
11110 PINK FLOYD Darkside Of Moon  
37875 PRODIGY Cartoon Of Group  
36945 R. A. MACHINE Evil Empire  
36945 R. A. MACHINE Woman Least Pad  
36889 RANCID Group With U.S. Flag  
36889 RUSTED Rust When I Awake  
34764 SEPTUPLA Bloody Roots  
37268 SILVERCHAIR Group On Floor  
18511 SLAYER Nuclear Star  
36945 S. PUMPKINS Mellon Collie  
37038 SUBMINE Mean Street  
37557 TOOL Man Emerging From Water  
33520 TYPE O NEGATIVE Group  
34775 WHITE ZOMBIE Songs Of  
54331 WHITE ZOMBIE War

## ZIPPO LIGHTERS NOTE PRICE\*

37069 ALICE POINTING SET  
37067 BABES & BIKES \$29  
37060 DEAD HEAD \$24  
37070 DEVIL HEAD \$24  
37061 EIGHT BALL \$21  
37065 MUSHROOM \$22  
37064 PEACE SIGN \$26  
37053 JOKER \$21  
37082 LIVE TO RIDE \$24  
37071 LIVE & HATE \$23  
37053 LUCKY \$21  
37054 REBEL FLAG \$21  
37052 SKULL \$21  
37066 SMILEY FACE \$21  
37059 SPUFF \$29  
37057 YIN YANG \$21  
37059 ZIG ZAG MAN \$21  
20434 AEROSMITH Get A Grip  
20432 A. IN CHAINS Roots  
32902 BAD RELIGION Stranger Than Fiction  
37550 CRADLE OF FILTH Sedusa  
19312 DECIDE Meditation  
37505 IRON MAIDEN X-Factor  
21110 JIM HENDRIX Sweet Angel  
37506 MACHINE Head Jesus Wept  
37510 MARILYN MANSON Blue Face  
37504 MEGADETH Youthanassa  
22735 METALLICA Heffied Design  
13161 METALLICA Metal Up Your Ass  
32900 METALLICA MetalJunkie  
37507 METALLICA Ninja Star  
21222 NIVANA Kurt Cobain Portrait  
22749 NIVANA Smiley Face  
22740 OBITUARY World Demise  
22746 PANTERA Far Beyond Driven  
22729 PANTERA Flame Logo With Pot Leaf  
32905 RAGE AGAINST MACHINE Red Nuts  
22733 RAGE AGAINST MACHINE Red Fist  
18487 RAMONES Mondo Bizarro  
37501 RANCID Mohawk Guy  
37508 SEPTUPLA Roots  
37508 SEX PISTOLS Never Mind The Bullocks  
20447 STONE TEMPLE PILOTS Logo  
37509 TYPE O NEGATIVE Orchestra Of Death  
37511 VENOM Black Metal  
37497 WHITE ZOMBIE Green Monster

## NECKLACES \$1

37569 BUSH Ball Chain Razorblade  
12635 KISS Logo  
12636 LED ZEPPELIN Logo  
14500 METALLICA Cobra  
18212 NIVANA Logo  
14026 PANTERA Logo  
13024 SLAYER Eagle  
32394 S. TEMPLE PILOTS Logo  
35149 BOB MARLEY Photo  
35154 DOORS Group Faces  
35151 LED ZEPPELIN Logo  
35151 LED ZEPPELIN Swan Song  
35155 DOORS Riders On The Storm  
35203 G. DEAD Skull & Roses  
35202 G. DEAD Space Your Face  
35157 JAMIS JUNGLE Photo  
35158 SARTANA Logo  
35153 KISS Logo/Photo  
35152 LED ZEPPELIN Bump  
35151 LED ZEPPELIN Swamp  
35151 LED ZEPPELIN Swan  
35150 MELISSA ETHERIDGE Photo  
35150 OZZY OSBOURNE Logo  
35164 PINK FLOYD Wall  
35158 SARTANA Logo  
35160 WHITE ZOMBIE Route 666

## ASHTRAYS \$10

HIGH QUALITY WHITE  
ASHTRAYS (4" IN DIAMETER)

35149 BOB MARLEY Photo  
35154 DOORS Group Faces  
35151 LED ZEPPELIN Logo  
35151 LED ZEPPELIN Swan  
35155 DOORS Riders On The Storm  
35203 G. DEAD Skull & Roses  
35202 G. DEAD Space Your Face  
35157 JAMIS JUNGLE Photo  
35158 SARTANA Logo  
35153 KISS Logo/Photo  
35152 LED ZEPPELIN Bump  
35151 LED ZEPPELIN Swamp  
35151 LED ZEPPELIN Swan  
35150 MELISSA ETHERIDGE Photo  
35150 OZZY OSBOURNE Logo  
35164 PINK FLOYD Wall  
35158 SARTANA Logo  
35160 WHITE ZOMBIE Route 666

## WEB SITE AT: WWW. ROCKABILIA. COM

## TOUR PHOTO ALBUMS \$20

IN VINYL BINDER  
CONTAINS 6 FULL  
COLOR PHOTOS

20007 A. IN CHAINS 19487 PEARL JAM  
20005 M. MANSON 19488 RUSH  
17613 METALLICA 31370 S. PUMPKINS  
20664 NIVANA 31373 S. PILOTS  
31372 PANTERA 31374 VAN HALEN

## INCENSE STICKS \$7

PACKAGE OF 50 STICKS

38303 Black Live 36324 Mondreams  
32529 Black Magic 36327 Moonspell  
36307 China Rain 36321 Mystic Pleasures  
36311 Coconut 36328 New Moon Rising  
36302 Cool Water 36329 Night Queen  
36322 Dark Side Moon 36322 Passion Fruit  
36323 Egyptian Moon 36304 Patchouli  
36319 Enchanted Forest 36315 Relaxation  
36333 Fuzzy Navel 36310 Smoghead  
36320 Jasmine 36308 See On Beach  
36325 Leather 36312 Tea Rose  
36300 Marijuana 36310 Tranquility  
36314 Meditation 36306 Van  
36316 Merlin's Magic 36318 Wild Berries

## BEER MUGS \$1.95

5 OZ. MUGS

35179 DOORS Group Faces  
35182 JIM HENDRIX Photo  
35185 KISS Logo  
35177 LED ZEPPELIN Stairway To Heaven  
35185 OZZY OSBOURNE Logo  
35187 PINK FLOYD The Wall

## ROADIE LAMINATED PASSES \$15

ACTUAL PASSES USED BY THE ROADIES

16880 AC/DC With Money Grue '91  
12368 AEROSMITH Aerosmith 96  
19100 ALICE IN CHAINS Jar Of Feces  
12174 BLACK SABBATH All Area Access  
12340 DANCIG Access All Areas  
17080 DOORS Commemorative  
13756 J. ADDICTION Nothing's Shocking  
14059 KISS Return Of Kiss '79  
12220 KISS Destroyer  
12308 KISS Creatures Of Night/Star  
12180 LED ZEPPELIN U.S. 1977  
32813 LIVE 95 Tour Crew  
12307 LYNARD SKYNYRD Tribute Tour  
37776 MARILYN MANSON Little Crew  
16895 MEGADETH Countdown Vip  
12301 METALLICA Justice For All Tour  
13862 METALLICA Ride The Lightning Tour  
16853 NIVANA Never Mind Tour Staff  
19106 NIVANA Rest In Peace In Ultra  
32812 OFFSPRING Group Tour Staff '95  
12233 O. OSBOURNE Bark At The Moon  
13066 PEARL JAM Live Tour V.I.P. Pass  
14077 PINK FLOYD Hat Of Fame  
12189 SLAYER Tour '87  
19097 SMASHING PUMPKINS 94 Tour  
14092 STEVE RAY VAUGHAN In Step Vip  
13091 VAN HALEN Right Here Right Now  
32827 WHITE ZOMBIE Road Crew 666 '95

## KNIT STOCKING CAPS \$15.50

100% ACRYLIC WITH EMBROIDERY ON THE FOOL

36342 311 Black/Logo  
33999 ALICE IN CHAINS Black/Logo  
36991 ANARCHY Punks Not Dead  
37143 BOSTONES Black/Bulldog  
32407 BUSH Black/Logo  
37142 CHEMICAL BROTHERS Navy/Logo  
37154 DANCIG Black & Gold  
35899 DECIDE Logo  
36855 DEPTONES Name Logo  
32401 DOORS Black/Logo  
37148 GARAGE Purple & Gold Striped Logo  
37375 FILTER Black/Logo  
34832 HELMET Black & Gold  
32409 HOLE Black/Logo  
32403 JIM HENDRIX Black & Gold  
36178 KISS Red & Black Striped Logo  
36347 KORNI Logo  
32402 LED ZEPPELIN Green/Symbols  
33992 LIFE OF AGONY Black/Logo  
33694 MACHINE Head Diamond Logo  
32669 MARILYN MANSON Black/Logo  
32413 METALLICA Black/Logo  
36797 METALLICA Ninja Star Logo  
33695 NAILBOMB Black & Gold  
36180 NO DOUBT Blue & Gray Striped Logo  
33690 OBITUARY Black/Logo  
37146 OZZY OSBOURNE Black/Ozzy Cross  
32404 PANTERA Green/Logo  
35546 RAMONES Black/Logo  
33698 SEPTUPLA Black & Gold  
32662 SILVERCHAIR Black/Logo  
37144 SLAYER Red & Black Striped Logo  
37151 S. T. PILOTS Purple & Gold Logo  
37306 WHITE ZOMBIE Logo

## BUTTONS \$1 EACH

DIFFERENT STYLES AVAILABLE FOR EACH GROUP

36074 311 21 Styles  
12572 AEROSMITH 5 Styles  
14901 A. IN CHAINS 10 Styles  
12608 DANCIG 10 Styles  
36076 DEAD 5 Styles  
16443 DEAD 5 Styles  
36077 GARAGE 2 Styles  
14837 HELMET 5 Styles  
12588 JIM HENDRIX 20 Styles  
12544 KISS Makeup 50 Styles  
36073 KORNI 4 Styles  
36078 KMFDM 5 Styles  
12545 LED ZEPPELIN 30 Styles  
36079 M. MANSON 10 Styles  
12547 METALLICA 50 Styles  
12592 MISFITS 10 Styles  
13814 NIVANA 10 Styles  
12551 O. OSBOURNE 20 Styles  
14919 PANTERA 5 Styles  
14464 PEARL JAM 10 Styles  
12555 VAN HALEN 20 Styles  
12554 PINK FLOYD 10 Styles  
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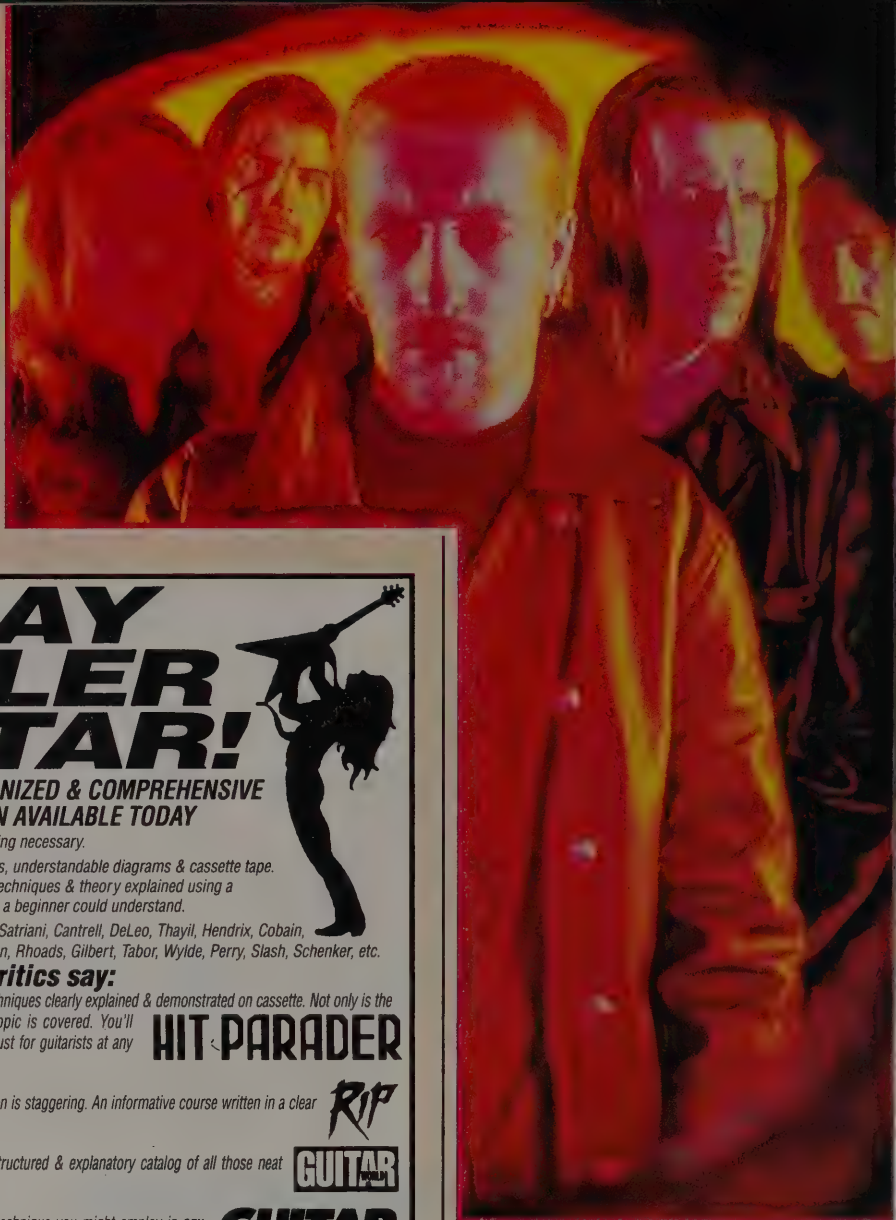



# SAY JUST WORDS

(Recorded by PARADISE LOST)

NICK HOMES

you get high, with your destructive  
instinct,  
you get high with  
your corrosive instinct,  
where can I go to escape your foul  
mind trick,  
you're trying it more, but you will  
never break me cause  
you presume, the winner is you but





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that's not true, so say  
just words to me,  
unreal what your hate's providing,  
say just words to me, your talk is  
always contradiction say  
just words to me, you won't feel the  
warmth of friends  
around you say just words to me  
is it true that there is worth inside,  
so just say words to me, your  
designs,  
all the worse from power craving,  
your desires, only where  
there's fire burning, I'll show you the  
way a pleasure that's  
for the taking,  
you're trying it more but you won't  
get satisfaction,  
cause you presume the winner is  
you but that's not true so say just  
words to me

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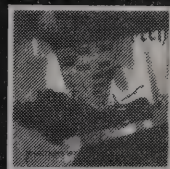
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## DEMONIC REFUSAL

(Recorded by TESTAMENT)

You take my hand and you sympathize  
You felt the flesh, you realized  
You took my will, now I'm deprived  
Save myself, just save myself

I ... cannot be taken unto  
All that I have cannot be taken

She has ways mischievous  
Takes your soul in pact  
Demonic chants of manatu  
Save your soul, just save your soul

I ... cannot be taken unto  
All that I feel cannot be taken

A strong will is my defense  
For my future and the past

I... feel what I feel  
I... seen what I've seen  
I... have what I have  
All I have is from me... yeah!!!

Yeah, he feeds on innocence  
Dreams the taste of war  
Smells the fear that he has dreamt  
Wake yourself

I cannot be taken unto  
All that I have cannot be taken

The tarot cards on the table  
Showed the future and the past

(Chorus)

I... feel what I feel

I... seen what I've seen  
I... have what I have  
All I have is from me

I am a prisoner of hate  
I'm refusing all hate  
I will cast it away  
I will not be a slave

In throughout death I shall be

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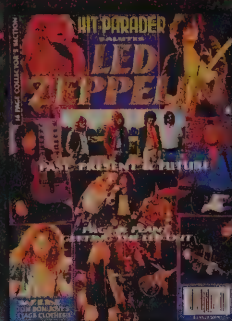
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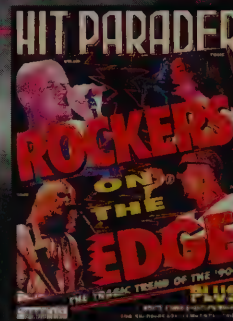
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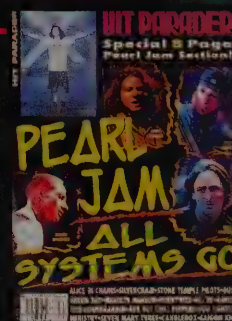
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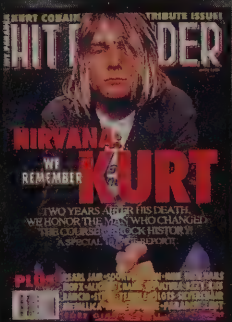
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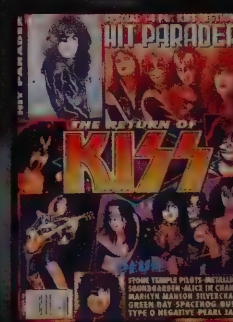
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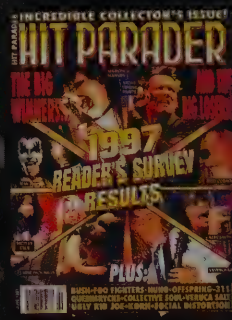
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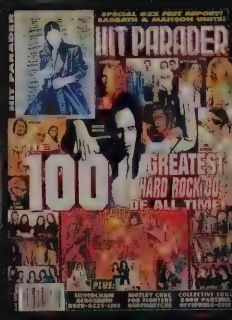
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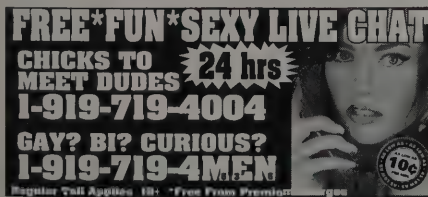


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# GEARING UP

## TECH TALK

BY JODI SUMMERS

**H**ailing from Stockholm, Sweden, Drain STH are four women that apparently know no bounds. Described as "Spice Girls with balls," Drain have managed to gain credibility in a hard rock genre where few women ever attain such recognition. Combining pulsating riffs with Metallica-heavy rhythms, drummer Martina Axen, guitarist Flavia Canel, bassist Anna Kjellberg and vocalist Maria Sjöholm are winning fans across America with their exciting debut album, **Horror Wrestling**, and their pulsating live performance.

A main component of Drain's "Alice In Panties" sound is Canel's low, droning guitar work—it's a lot of emotion and a minimum of speed. Her style can best be described as a combination between Alice In Chains' Jerry Cantrell, Soundgarden's Kim Thayall, and Black Sabbath's Tony Iommi, with a bit of Joan Jett thrown in for good measure. You're not going to meet another female guitarist quite like Flavia. She's an interesting one, a manly girl of sorts. Born in Montevideo, Uruguay (how many people can boast that one?), she cites her favorite movie as being the deeply troubling **Silence of the Lambs**. Her favorite pastime, on the rare occasion she has free time, is riding motorcycles. She's a character, you should check her out...

# DRAIN STH

**Hit Parader:** How are you finding your first tour of the United States?

**Flavia Canel:** Florida is very warm and tropical, we don't have anything like that in Sweden. California, you have so much different vegetation. Every place is so different, so exotic, so inspiring.

**HP:** How are the audiences in the U.S.?

**FC:** The audience here is great, they've been really nice to us. When we came over, no one knew about Drain, so the reception has been very good. People are very different here. In France and Italy, they're like "Oh amore," and they want to come up and kiss us before they stage dive. In Sweden, they are a little bit more reserved, a little bit more respectful. In America you find a little bit of everything.

**HP:** How would you describe Drain's music?

**FC:** We used to call it horror metal, but it seems like the word "metal" is very out here in America. Nonetheless, I would describe our music as horror metal—kind of mellow and dark, but still very heavy and hard.

**HP:** What makes Drain STH unique?

**FC:** It's still kind of rare to have all-women bands that play this kind of music. In the beginning, we didn't promote Drain as a girl band. We don't have any pictures of us on the album, so not that many people know we're women. A lot of people were surprised because they bought our album, they listened to it and they liked it and they went to the concert, and they were surprised. "wow, women!"

**HP:** How does your guitar style influence Drain's sound?

**FC:** That's the hardest question I've ever

been asked—to describe my own guitar playing and how it works within the framework of the band. I try to play tastefully. I try to have a feeling when I play. I don't try to be fast, only skillful in a tasteful way.

**HP:** What kind of instruments do you play?

**FC:** I play Fernandes guitars. I didn't exactly choose them. I play them because the company gave them to me for free. They work just fine.

**"Fans want to kiss us before they stage dive."**

**HP:** How would you compare Fernandes guitars to other six-string machines?

**FC:** When I play a guitar, I play that guitar for many years. The two guitars that I have at home, I've played them for 10 years. I don't have the need to try a lot of different guitars. I played what I had, then I got the Fernandes guitar, so I left one of my old guitars at home, I brought the other one on tour. That's all I've ever played, really, so I don't have much to compare with. I've played long enough to know how a guitar is supposed to feel, and mine feels just fine. Anyway, it's not the instrument, so much as the music you make with that instrument.

**HP:** How did you get into playing guitar?

**FC:** My family is pretty musical, so I started playing guitar when I was 10 years old.

**HP:** Was there a particular band or album that made you want to pursue music as a career?

**FC:** The first album I ever bought was the Runaways' **Queen of Noise**. I was 13 years old, and I was amazed that women could

play like that. Up until I got that album, I was playing acoustic guitar. When I heard what they were doing, I thought it was fantastic—four girls making music. I asked my mother for an electric guitar, and I started to learn their songs. Then I started listening to Black Sabbath and AC/DC—more heavy music—Dio, and other stuff that existed at that time. When I was 16, I started playing in my first band.

**HP:** When did you first hook up with the other members of Drain STH?

**FC:** Martina, the drummer, and I started jamming together when I was 21. The first song we ever played together was *Paranoid*.

**HP:** What guitarists do you admire?

**FC:** Dimebag Darryl from Pantera is absolutely my favorite guitarist right now. Pantera's **Vulgar Display of Power** is truly my favorite album. I had the chance to see Pantera when they played Stockholm last year, and they were sensational. Dimebag Darryl was excellent. Right now it's pretty much him that I like as a musician. Tony Iommi from Black Sabbath and Angus Young from AC/DC meant a lot when I was growing up.

**HP:** What is the STH in Drain STH mean?

**FC:** There's an American band called Drain, so we had to do something to be different. STH can either stand for the Stockholm Airport Code, or "straight to hell"—it depends what kind of mood we're in.

**HP:** Where would you like Drain to be in a year from now?

**FC:** On a big headlining tour, playing arenas. All of us want to try and take Drain as far as possible, and we're going to work hard to do it.





**FLAVIA CANEL**  
**HIT PARADER**



# INSTRUMENTA

BY MICHAEL SHORE

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The new **Epiphone Les Paul** includes the Studio, with classic styling including set-in neck, "stop" tailpiece, and humbucking pickups; the Studio Pearl, with optional pearloid pickguard and accents; the '56 Goldtop, based on the most sought-after classic *Les Paul* with its gorgeous golden metal-fleck finish, and in this case featuring equally classic, cream-colored P-90s "soapbar" pick ups (single-coil humbuckers with a uniquely grungey sound, especially on rhythm chording); and the Riviera and *Les Paul* Deluxe, both equipped with Epiphone's new "New York humbuckers"—mini humbuckers with vintage Alnico-5 magnets to deliver screaming highs and crunching lows.

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# VIDEO VIEW

BY ANNE LEIGHTON

Rage Against the Machine decided to release a no-frills, "Let the music do the talking" home video for all the Rage fans. While many bands create staged dramas or Marx Brothers-esque antic between clips, Rage decided to ignore everyone and everything else—including the typical restraints of time, and release a video that was nearly two hours long for the standard cost of \$19.98 (Epic Home Video). The collection, which is called **Rage Against The Machine** includes typical Rage-roaring versions of some songs like *Bullet In the Head* and *Bulls On Parade*.

Rage knew it was important to include their video clips, because many have never been seen in the United States. To be fair to MTV (which this column doesn't like to be), Rage had a few videos, *Killing* and *Bullet to the Head*, that featured way too many curse words, and they refused to edit them for the channel. Says the band's guitarist Tom Morello, "We were unwilling to edit it, but both those videos have been played all over the world where video programmers are less puritanical."

*Killing In The Name* is both an inspiring performance by the band, and inspirational for any up-and-coming artist who lives under the fallacy that you need to create an expensive clip to get the industry's attention. *Killing* was the work of Peter Gideon, one of Tom's guitar students in the late '80s/early '90s. Peter recorded two of Rage's shows, and put together the clip.

Although the members of Rage say nothing throughout the video, there is an appearance from the President of Parents for Rock and Rap—Mrs. Mary Morello, Tom's Mom. It is tradition for Rage to have Mrs. Morello introduce the band's shows when her public speaking tours coincide in the same city as Rage's rockin' shows.

Tom believes in the impact of video. He explains that when the band produced *Freedom*, about Leonard Peltier, the Native American who was arrested and jailed for his political beliefs, he included an address of the Peltier defense committee. The committee says they received thousands of letters from supportive Rage Against the Machine fans.

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Although Pamela Lee is getting in

primo shape to portray the president of a female bodyguard service for a proposed fall 1998 television series, Motley Crue just can't get past their involvement with sex videos. When a local DJ warmed up an all-ages Motley Crue show in Pittsburgh, chanting, "Porn! Porn! Porn!," an X-rated video was suddenly shown a curtain above the stage. Obviously the band had nothing to do with the video, but for a while it looked like Motley Crue would get more unnecessary bad publicity.

*Video View* is actually somewhat optimistic over the new regimen at MTV. Why? Because slowly but surely the channel is getting rid of the folks

teacher Benny The Jet, John Cusack and Dan Ackroyd. **Gross Pointe Blank** is highly recommended to young actors looking for good scene studies for their drama school auditions. It also has a great soundtrack of songs from the 1980s (Hollywood Pictures). Other cool movies are *The Fifth Element* with Bruce Willis, *Volcano* with Tommy Lee Jones (Fox), and *Nowhere* with Shannon Doherty (New Line). *Raves* also go to Jackie Chan's *Operation Condor* (Miramax), Nicholas Cage and John Travolta's tensely dramatic *Face Off*, Mike Meyer's sassy *Austin Powers: International Man of Mystery* (New Line), Jonathan Taylor Thomas' gorgeous *Wild America* (Touchstone),

"Rage Against The Machine" Rockin' hard on their first vid collection.



who lessened the broadcast of real rock and forced rap and alternative music on unsuspecting fans. Andy Schuon, who made many decisions to destroy what had been a great channel, has been replaced by Van Toffler, who was a major force in setting up merchandising deals for the brilliant movie *Beavis and Butt-head Do America*. Toffler will probably bring back a street-buzz to the channel by improving its merchandising line. Hopefully he'll also focus on bringing more music to the channel, but it's too still early to tell.

Our favorite home movie this month stars Dave Mustaine's kickboxing

the recently-released tear-jerker *Old Yeller* (Walt Disney).

A couple of other movies you might enjoy include Kevin Smith's *Chasing Amy* (Miramax), Chris O'Donnell and Alicia Silverstone's *Batman & Robin*, Kurt Russell's *Breakdown*. We also favor *Romy and Michele's, High School Reunion* with *Friends* star Lisa Kudrow, Nicholas Cage's *Conair*, Jean-Claude Van Damme's *Double Team*, and Jim Carrey's *Liar Liar*. Some folks might also enjoy *The Lost World: Jurassic Park* (MCA-Universal), and *Schizopolis* which was created by the man who brought Andie MacDowell to the world in *sex, lies and videotape*.



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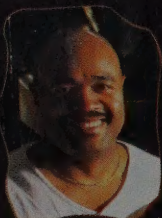


SEAN KINNEY  
(Alice in Chains),  
ROD MORGENSTEIN  
(Dixie Dregs, Rudess-  
Morgenstein Project),  
JASON FINN  
(Presidents of the United  
States of America)



# "One of the great Rock drummers of all time."

*Dennis Chambers  
on Joey Kramer*



"Joey is one of the great Rock drummers of all time. So many drummers grew up listening to Aerosmith and have imitated his grooves... not enough people appreciate how influential he has been. One of the few Rock drummers that can really groove and today his playing is fresher and hipper than ever."



#### Joey's Aerosmith Set-up:

- |                                    |   |
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| B. 20" A Medium Crash<br>Brilliant | E. 21" Z Custom Mega<br>Bell Ride       |
| C. 20" A Medium Crash<br>Brilliant | F. 13" Z Custom HiHats                  |
|                                    | G. 18" A China High<br>Brilliant        |

Zildjian Joey Kramer Artist Series Drumsticks

#### Joey Kramer on Zildjian:

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